

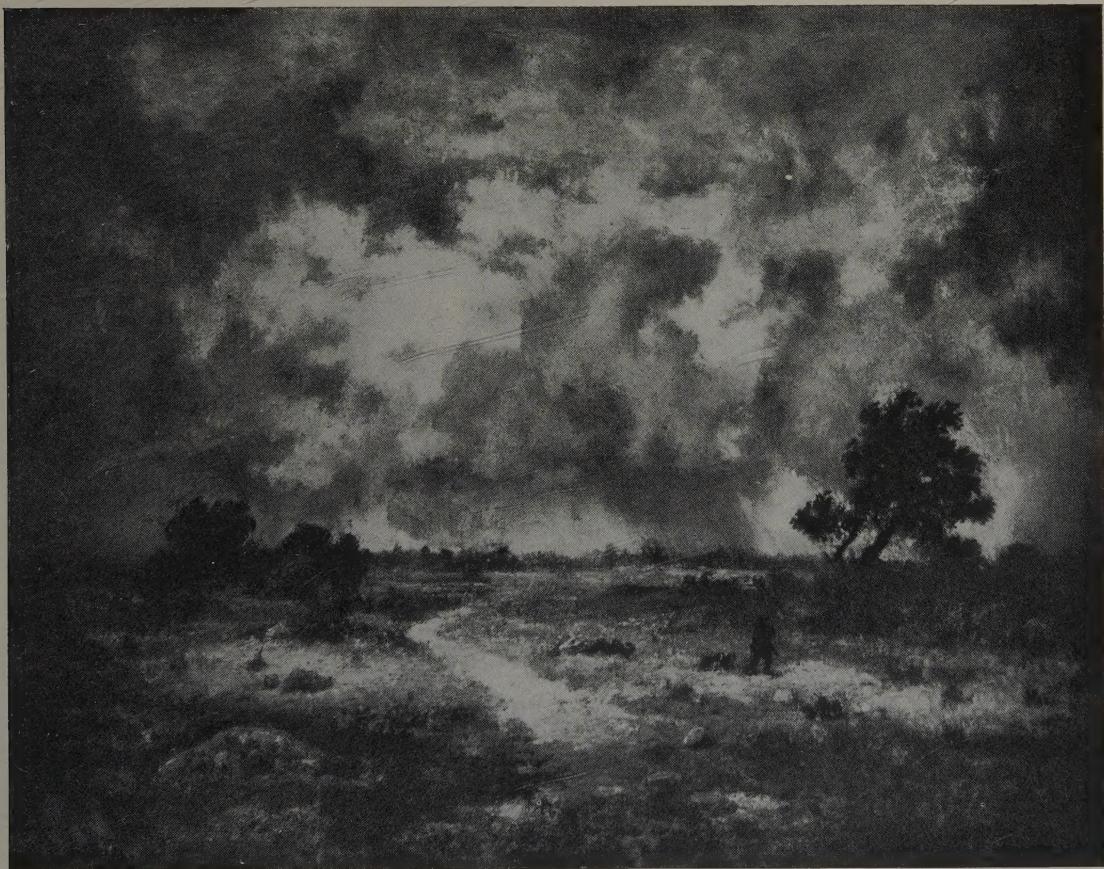
The Alexander Young Collection—III. Some Barbizon Pictures

THE COLLECTION OF MR. ALEXANDER YOUNG.—III. SOME BARBIZON PICTURES.

To fully appreciate the art of Théodore Rousseau it is necessary to take into consideration the remarkable nature of the man. A restless, impulsive being, whose mind seemed filled with great ideas, always striving to unravel the mysteries of nature, his finest work strikes a deep-sounding chord, the echoes of which linger long in the memory. To the forest he usually went for his inspirations, and he found there, among the massive trees and deep mysterious shadows, the interpreters of his emotions; and it is by these pictures, bearing as they do the impress of truth and deep conviction, that he is best known. A noble example of this phase of his art is seen in the *Forêt de Fontainebleau*, here reproduced in colour. The grandeur and solemnity of the scene is rendered with strength and lofty simplicity, while Rousseau's intimate knowledge of and affection for the subject is revealed in the masterly treatment.

His *Le Marais*, while displaying the same dignity of conception, is entirely different in composition. The fine open sky, bathed in the glorious light of the sunset, is wonderfully executed.

The *Fisherman—Sunset*, by Diaz (p. 194), was obviously inspired by his friend and master Rousseau. A picture very similar in composition to that just mentioned, but lacking its grand and tragic sentiment, it is nevertheless a fine achievement, strong in colour and broad in treatment. The rich golden light of the fiery sunset is reflected in the pool, its beauty enhanced by the dark clouds and the rich tones of the landscape, with the shapely tree in the centre. A yet finer example of this artist's landscape work is *L'Orage* (p. 193), with its subtle half-tones and fine atmospheric effect. The heavy grey clouds rolling over the sky, and the wind-swept moor across which a single figure is seen hurrying, are vigorously and truthfully observed, and the canvas is without doubt one of the finest of its kind that Diaz executed. *The Pool in the Wood* (p. 194) and *The Road through the Wood* (p. 198) admirably display the painter's unrivalled skill in depicting



"*L'ORAGE*"

XXX. No. 119.—JANUARY, 1907.

BY N. DIAZ

The Alexander Young Collection—III. Some Barbizon Pictures



"THE FISHERMAN—SUNSET"

BY N. DIAZ

the play of sunlight penetrating the foliage. Both pictures, though dark in tone, are characterised by beauty of colour and the successful rendering of light and shade. But to realise Diaz as a master

of colour one must turn to his figure work, and as an example of this, the most prolific phase of his earlier art, we cannot do better than take the *Fête Champêtre* (p. 195), rivalling in the jewel-like quality of its rich hues the productions of Monticelli, and somewhat reminiscent of that remarkable artist in the arrangement and composition. It is not possible to describe here the many beautiful notes of colour to be found in this work, all introduced with an exquisite and unerring sense of colour-harmony. Amongst his

other works of this class, *Susannah*, *Wood Nymphs* (p. 197), and *Turkish Women* (p. 205) should be mentioned.

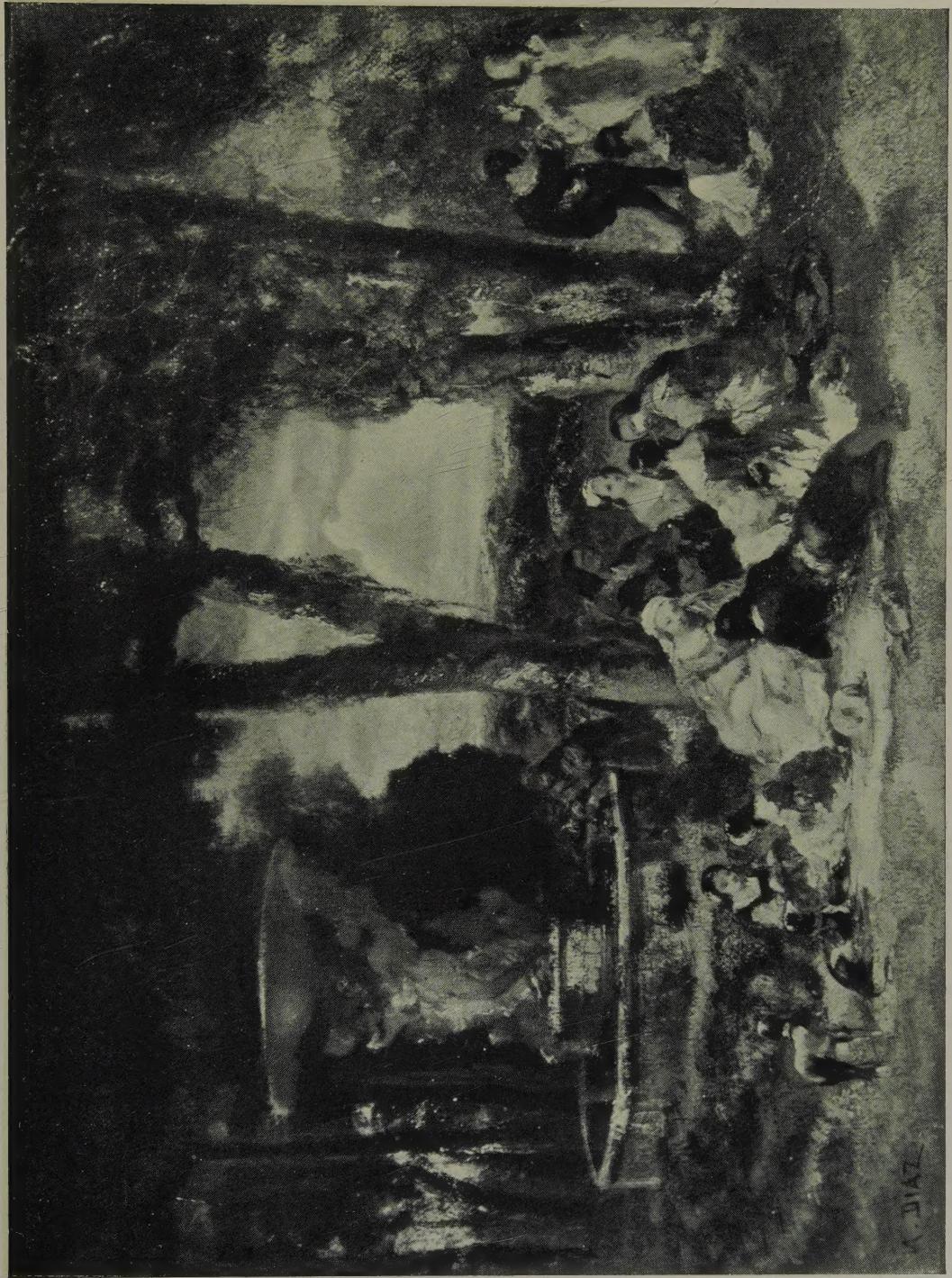
One of the most interesting and, indeed, one of



"THE POOL IN THE WOOD"

BY N. DIAZ

"FÊTE CHAMPÊTRE" BY N. DIAZ.
(By Permission of Messrs. Wallis & Son.)







"WOOD NYMPHS"

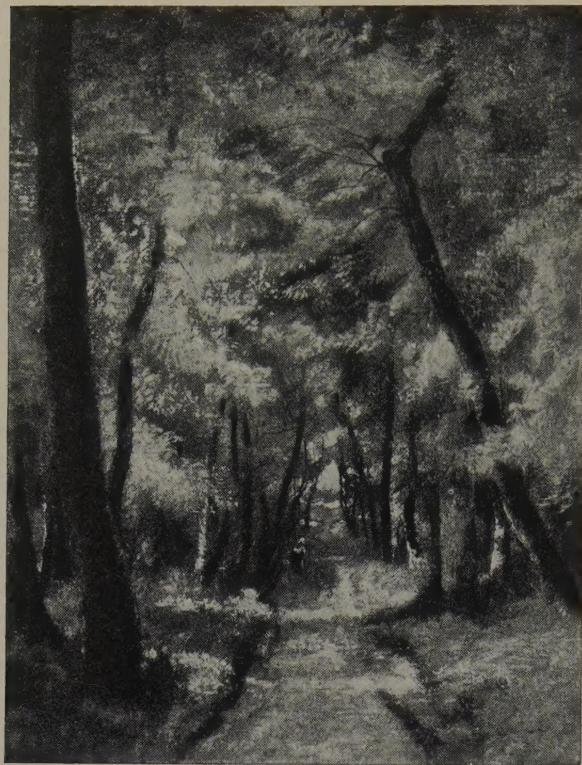
BY N. DIAZ



"SUSANNAH"

BY N. DIAZ

The Alexander Young Collection—III. Some Barbizon Pictures



"THE ROAD THROUGH THE WOOD"

BY N. DIAZ

the finest pictures in Mr. Young's collection is *Solitude*, by Jean François Millet. This large and imposing landscape, which was exhibited at the Guildhall in 1898, has, we understand, been purchased for the Wilstach Gallery, Philadelphia, and

the American nation is to be congratulated on its acquisition. Here the artist has successfully presented the break of winter, the first hope of spring. The pale salmon hue of a winter sunset, which gives colour to the melting snow and dark leafless trees, adds a charm to the quiet restfulness of the scene, while the beautiful grey of the sky is not the least attractive feature of this entrancing picture. It is to be remarked that though the canvas is very thinly painted, there is no suggestion of weakness; on the contrary, the work has a feeling of solidity and bigness. There are several fine figure pieces by Millet in the collection, of which *The Good Samaritan* (p. 199) is characteristic. It is interesting as a peasant's version of the subject and is beautifully drawn, while the laboured movement of the man carrying the helpless form is admirably suggested. Finer in colour is the *Hagar and Ishmael*, in feeling akin to the *Going to Labour* in the Glasgow Corporation Gallery; *The Little Shepherdess*, a smaller work, about 8 by 6 ins., is a typical and beautiful example of the master's art. *The Rescue* (below) is one of the works which Millet produced in emulation of Diaz, and is not to be compared with two splendid chalk studies in the collection, *The Shepherd* and *The Track of the Wolf* (p. 200). Here is expressed all the pathos and tragedy of rustic life, treated with that



"THE RESCUE"

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BY J. F. MILLET



"THE GOOD SAMARITAN." BY
JEAN FRANÇOIS MILLET

The Alexander Young Collection—III. Some Barbizon Pictures



"THE TRACK OF THE WOLF"

BY J. F. MILLET



"THE SHEPHERD"

BY J. F. MILLET

The Alexander Young Collection—III. Some Barbizon Pictures



"SUNSET"

BY JULES DUPRÉ



"EVENING"

BY JULES DUPRÉ

The Alexander Young Collection—III. Some Barbizon Pictures



"THE POND"

BY JULES DUPRÉ

simplicity and dignity so peculiar to the great peasant painter.

In *The Pond* (above) Jules Dupré is seen at his best; indeed, he here attains to a level far above that which he usually reaches. It is a rare example of landscape painting, full of poetry, rich in quality, and withal a faithful study of nature. Dupré was so versatile and so prolific that his work at times fell far short of that of his *confrères*. He was, however, a real poet of the brush, and judged by such works as this, he is worthy to rank with the best of the French Romantics. His verse-painting was generally of the melancholy order, and it is perhaps for that reason that he has not yet gained the recognition he deserves. His *Sunset* (p. 201) is a direct study from nature, dramatic in feeling and possessing qualities reminiscent of Rousseau. The brush work is firm and the palette knife has been used with discretion. During the latter part of his life Dupré developed a fondness for painting the sea, and this phase of his art is well represented in his *Evening* (p. 201), a sea-piece treated in the spirit of true romanticism. The gleaming path of the moon across the water and the vast expanse of sky are cleverly handled.

Not the least important feature of Mr. Young's collection is the remarkably fine group of cattle pictures by Charles Jacque and Constant Troyon, two artists who, while entirely in sympathy, approached their work from different standpoints. Imbued strongly with the spirit of romanticism

Jacque usually preferred to depict his animals in the misty light of evening, while Troyon's art was of the more robust order, and of the two he is generally acknowledged to be by far the greater artist. As a painter of sheep Jacque had few equals, as can be seen by the illustrations of his works here, especially *The Old Shepherd* (p. 204), one of the artist's finest pictures. Here the blue grey tone is a somewhat unusual one and was seldom affected by the rest of the Barbizon men. The movement of the sheep is wonderfully suggested, while the balance of the composition and the decorative

qualities are fine. The figure of the old man surrounded by his flock is dignified and impressive. A subject which would appeal strongly to the artist is *The Sheep Barn* (p. 204), where he had an opportunity, not only to indulge in the painting of his favourite sheep and poultry, but also to attempt the solution of the great problem of light and shade. The picture is attractive in colour and



"POULTRY"

BY CH. JACQUE

The Alexander Young Collection—III. Some Barbizon Pictures



"THE FLOCK"

BY CH. JACQUE

of fine quality, and while the composition is full it is quite natural. That Jacque also excelled in the painting of poultry is evidenced by the fowls running about the barn, while another proof of his ability in this direction is to be found in the small

but admirable study *Poultry* (p. 202). Two other works by him in the collection deserve special mention; one, *The Flock* (above), is a minute cabinet picture only 8 by $3\frac{1}{2}$ ins., and very complete. It is unusual to find so highly finished a painting



"THE SHEPHERDESS"

BY CH. JACQUE

The Alexander Young Collection—III. Some Barbizon Pictures



"THE OLD SHEPHERD"

BY CH. JACQUE

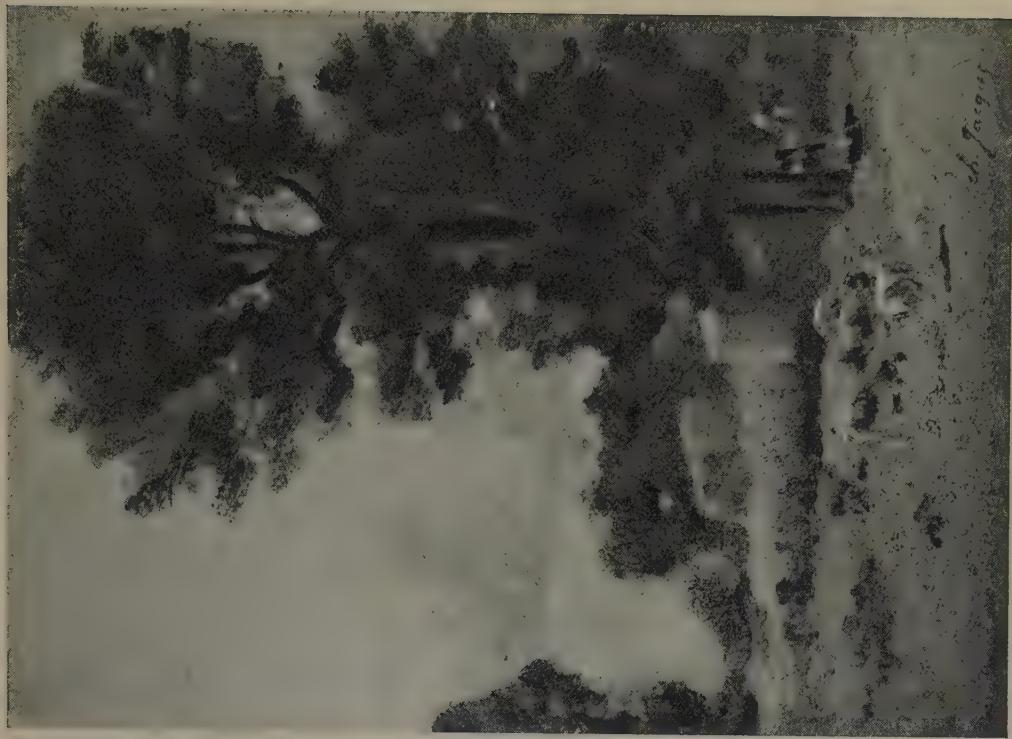
by Jacque of this size, and it may possibly have been a consideration for a large canvas. In any case it is a delightful little picture and one which will repay careful study. The general tone of greyish yellow is somewhat peculiar but attractive.

surpassed in size and perhaps in quality by the *Vaches au Pâturege* (p. 207), one of the grandest and most important works the master ever produced. The painting of the beasts in the foreground is superb, and they seem to form a



"THE SHEEP BARN"

BY CH. JACQUE



BY CH. JACQUE

"SHEPHERD RESTING"

BY N. DIAZ

"TURKISH WOMEN"



BY C. TROYON



"DRIVING GEESE"

BY C. TROYON



"HOMEWARDS"

The Alexander Young Collection—III. Some Barbizon Pictures



"VACHES AU PÂTURAGE"

BY C. TROYON

necessary part of the scene. It is one of the most striking features of Troyon's cattle pictures, that the

animals always belong so entirely to their surroundings. The rest of the picture, beautiful as it is with the landscape stretching away to the far distant horizon and the fine open sky, would lose nearly all its charm were the cattle in the foreground taken away. A much smaller but somewhat similar picture is *Cattle Resting* (p. 209), which, though a fine rendering of pastoral beauty, does not approach the larger canvas in breadth of treatment and loftiness of conception. Charming in colour and beautifully

painted is the small picture, *Driving Geese* (p. 206), with the slow halting movement of the awkward



"SHEPHERD COLLECTING HIS FLOCK"

BY C. TROYON

The Alexander Young Collection—III. Some Barbizon Pictures

birds so cleverly suggested. To the same class belongs *Homewards* (p. 206), though it is not of such fine quality as the former work. Very different in feeling to the works by Troyon already mentioned is the *Shepherd collecting his Flock* (p. 207), a rich dark picture superbly treated in a dramatic and impressive manner, the figure standing out against the golden sunset with telling effect. The brushwork in the sky is particularly fine, and the heavy clouds rolling up from the right of the picture show great depth of colour; but the most notable feature of this work is the manner in which the artist has caught that strange, mysterious luminosity which is seen just as the storm is about to break, before the sunlight has disappeared. It gives to everything a weird, almost ethereal appearance, and lasts only one or two minutes. It is an effect which many artists have attempted to place on canvas, but which requires the brush of a master like Troyon. Less dramatic and profound, but somewhat similar in feeling, is *By the River* (p. 210), an evening scene. Here we have another magnificent sunset, with the big dark trees silhouetted against the sky. *The Mill Stream* (on this page) is an attractive little picture well composed, and, in spite of a rather heavy sky, possessing the feeling of summer. The painting of the swirl of the water as it leaves the wheel is admirable.

Before leaving the Barbizon pictures we should mention that Mr. Young possessed a number of works by Constable. They are not large, but extremely interesting as a means of comparing the great English landscapist with the men of Fontainebleau; for it is generally acknowledged that it was Constable who first pointed the way for them in landscape painting, and his example encouraged them to develop that love of

Nature which is the predominating feature of their art. His famous *Haywain*, now in the National Gallery, was one of the chief means of bringing about the regeneration of landscape painting in France during the early part of last century, when it was exhibited at the Salon, together with two other pictures, in 1824. One of these latter, *Hampstead Heath, looking towards Harrow*, was quite recently shown at Messrs. Agnew's Gallery in Bond Street.

We take this opportunity of mentioning that Messrs. Wallis and Son, of the French Gallery, were associated with Messrs. Thomas Agnew and Sons in the purchase of Mr. Young's collection, and we are indebted to them as well as to Messrs. Agnew for kindly allowing us to make the reproductions which accompany these articles.

E. G. HALTON.



"THE MILL STREAM"

BY C. TROYON

“CATTLE RESTING”
BY C. TROYON



The Alexander Young Collection—III. Some Barbizon Pictures



"LA CHARRETTE DE FOIN"

BY C. TROYON



"BY THE RIVER"

BY C. TROYON

Alfred Stevens, Belgian Painter

THE ART OF THE LATE ALFRED STEVENS, BELGIAN PAINTER, BY FERNAND KHNOFF.

WHEN in February, 1900, a group of French painters in Paris, under the presidency of the Comtesse Greffulhe, the *grande dame* of Art, obtained for the Belgian painter, Alfred Stevens, the honour (hitherto without precedent for a living artist) of an exhibition at the École des Beaux-Arts, that subtle poet, the Comte Robert de Montesquiou, wrote a preface for the catalogue in which he formulated his delicate appreciation of the master in so definite a fashion that I cannot do better than simply transcribe it here in great part:

"Alfred Stevens, the last—and perhaps the first—of those lesser Flemish masters who were great masters, since he surpasses Terburg and yields in no point to Vermeer.

"Stevens, whom I would willingly call the *sonnettiste* of painting, for the art with which, in his exquisite panels, he combines so harmoniously all the sheen of mirrors and satins, of lacquers and enamels, of eyes and of gems.

"Stevens, concerning whom the present sovereign of Flanders might have repeated, on sending him to France (a gift precious above all others!), the Duke of Burgundy's words about Van Eyck: 'I send you my best workman!'

"Among the many claims of this subtle monographist of the eternal feminine to our admiration I would signalise the art with which, in his skilful and refined pictures, he varies the *motif* of Woman and Love under the form of that *billet-doux*, so often torn and scattered to the winds like the petals of a white rose; till Stevens might almost be called the '*peintre aux billets*', as an old Swiss master was once the '*peintre aux oïlets*'."

"I claim another merit for him—for that future of his which already exists in the present—in his contribution to the history of costume. In the retrospective view of Alfred Stevens's canvases we find the curious fashions of the Second Empire, and especially those Indian cashmere shawls of which Stevens will ever remain the unique painter, as was his master, Van der Meer of Delft, of those vast unrolled maps which hang azure oceans and many-coloured continents on the peaceful walls of Dutch interiors."



THE LATE ALFRED STEVENS

FROM A PHOTOGRAPH BY DORNAC, PARIS

Alfred Stevens, Belgian Painter

Alfred - Émile - Léopold - Joseph - Victor - Ghislain Stevens was born at Brussels on May 11, 1823. His father, Jean - François - Léopold, had been an orderly officer of William I., King of the Netherlands. His mother was Cathérine-Victoire Dufoy. Three sons, Joseph, Alfred and Arthur, with a daughter who died young, were born of the marriage. "The eldest was that other great painter who (as Camille Lemonnier has said in his fine monograph on Alfred Stevens) deserves a place by the side of Decamps and Troyon as a marvellous animal-painter; to his contemporaries the youngest was the ambassador of Rousseau, Millet and Corot, then still subjects of discussion and almost obscure."

The father of the future master loved pictures passionately, buying and selling them from pre-dilection; it is therefore no matter for surprise that while still quite a child, attending the courses at the Athénée in Brussels, Alfred Stevens worked on Thursday afternoons (his holiday) in the studio of François-Joseph Navez, devoting himself solely to drawing, because the master categorically forbade his pupils to paint until they had thoroughly acquired the science of form.

"One day," writes the painter of the *Dame en Rose* to M. Jules Du Jardin (the learned author of "L'Art Flamand," a valuable work which yields us much information), "one day we were told that M. Navez would not come to correct the studies of his pupils. I begged a little money from my grandmother, Mme. Dufoy, and I painted a large head from nature. As it chanced M. Navez came after all, towards evening. 'Who painted this head?' he demanded, on seeing my work, hastily thrust into a corner. 'Little Stevens,' someone replied. 'Put on your cap, I shall take you to your grandfather,' said the classical painter, and he took me by the hand. I confess that I was trembling all over when we arrived at the house of M. Dufoy, a worthy and honest man of commerce. But my fright turned to stupefaction when I heard Navez inform Dufoy: 'I have come to tell you that your grandson is going to be a great painter some day.' And I still possess that study of a head, my first success in painting. I don't know why, but it suggests Géricault; for many French artists, and not unimportant ones either, have said to me: 'What a fine thing of Géricault's you have there!'"

The artistic vocation which revealed itself thus suddenly in the child corresponded fully with the secret desires of his parents, who were little inclined to oppose it. Alfred was entered for the evening drawing-courses at the Brussels Académie,

and his rapid progress was remarked. In 1844 he went to Paris, where he continued his studies under the painter Camille Roqueplan, a friend of his father. Roqueplan soon fell ill, however, and had to go to the south of France. The young man thereupon gained admission to the École des Beaux-Arts, entering sixteenth among a large number of candidates. He thus enjoyed the teaching of many celebrities of the French school, notably that of Ingres, concerning whom he liked to relate that the old master, recognising how thoroughly versed he was in osteology, advised him one day, when correcting one of his drawings from nature, to look upon what, for example, was really a kneecap, as a mere stone, for fear of conventionality.

A family bereavement—the death of Mme. Dufoy—recalled the student to Brussels, and it was in Belgium, after this event, that he painted his first picture, *Un Soldat Malheureux*. It was purchased from him by M. Godecharle, a picture-dealer and a son of the celebrated sculptor. Towards the end of 1849 Alfred Stevens returned to Paris, but being unable to afford the rent of a studio for himself alone, he established himself in that of his compatriot, Florent Willems, and prepared for his *début* as an artist. This he achieved in a brilliant manner, and his first works attracted much attention. In the "Revue de l'Exposition Générale de Bruxelles de 1851" was to be read as follows: "Although the latest comer, M. Alfred Stevens is among those who have arrived the first. We place him at the head of genre painters for his three charming little pictures, *Soldat Huguenot*, *Regrets de la Patrie*, and *L'Amour de l'Or*. They are three exquisite pearls, the value of which has been speedily recognised by connoisseurs."

But before proceeding further our readers must be assured that it is useless to attempt to describe the works achieved by Alfred Stevens during the best years of his life (towards the end of his long career embarrassed circumstances sometimes forced hasty and superabundant production upon him). These beautiful paintings do not lend themselves to "literary transposition," for their essential technical beauty surpasses all comparison; they must be seen and admired in their actuality. We shall therefore content ourselves with collecting various fragments of criticism which help to show how and by whom these memorable achievements were appreciated.

Alfred Stevens's career had opened brilliantly, and his subsequent success never failed. In 1853 he exhibited the *Matin du Mercredi des Cendres* in



"LE SPHINX PARISIEN," FROM THE PAINTING
IN THE MUSÉE D'ANVERS BY ALFRED STEVENS.
(Photo. P. Becker.)

Alfred Stevens, Belgian Painter

Paris. This canvas was bought by the French Government, and presented to the Musée of Marseilles. In the same Salon he had also *Le Découragement de l'Artiste*, and a scene studied from nature—the spectacle of a man found assassinated at Montmartre, painted in the historical style, according to advice given the young master by Troyon. This painting won him the first medal. In 1855 he obtained another medal at the Exposition Universelle for the picture named *Chez Soi*; and in the same year, at the Antwerp Exhibition, he was given the cross of the Order of Leopold—thanks to the influence of Henry Leys. Two years later *La Consolation* won such admiration in the Paris Salon that Gustave Planche, the famous critic of "La Presse," would not deign to bestow a word on anyone save Alfred Stevens and Gustave Courbet.

At the Paris Exposition Universelle of 1867 Alfred Stevens triumphed afresh; he exhibited eighteen works—marvels that in his "Salons" Thoré Burger qualified in these terms: "The *Dame en Rose* . . . shines amid the elegant company like the finest flower in the centre of a fresh bouquet. This painting, and some others by M. Alfred Stevens, exhale a sort of perfume. There is certainly much analogy between colours and odours. The *Dame en Rose* smells a little of the camellia. The young woman in pale lemon-colour smells of amber. . . . In *Tous les Bonheurs* a beautiful woman in garnet-coloured velvet is suckling her child. After the pink lady and the lemon-yellow lady, one of the most fascinating is the pearl-coloured lady. She stands in profile beside a table, upon which is a vase of *Fleurs d'Automne*: she has flaxen hair, and a black mantilla over her dress, flat grey in tone. All in a minor key, as we should say in music; all 'broken,' as we may say in painting. The great colourist Velazquez played on such

gamuts of harmony. Another young girl admires *L'Inde à Paris*—a little elephant of precious materials. Another hangs a branch of box over a portrait. Another reads a letter which brings her *Une douloreuse Certitude*. Another looks out of the window to see whether *Le Temps incertain* will prevent her from going out. Another . . . but you see very well that what they are doing is a matter of indifference. They are living the lives of 'women of quality.' The insignificance of the 'subject' in these pictures by Alfred Stevens possesses therefore its own significance, perfectly expressing the ways of aristocratic society—even



"LA VISITE MATINALE"

(In A. Sarens' Collection. Photo. P. Becker, Brussels)

BY ALFRED STEVENS

Alfred Stevens, Belgian Painter

of middle-class society. . . . Ever it is the rule that the subject scarcely matters, provided that the artist has rendered well what he has chosen to depict. M. Alfred Stevens chooses women of elegance for his subjects; and no one paints better the new and rich stuffs, the embroidered cashmeres, the carpets and the small details of luxurious dwellings. He draws and models correctly figures, heads, arms and hands, a rare achievement among painters of miniature figures. His execution has that breadth which we demand in pictures of large dimensions."

In 1869 the master travelled in Spain and afterwards in Holland. It never occurred to him to visit either Germany or Italy.

During the war of 1870 Alfred Stevens would not leave Paris, and on September 4, 1871, he wrote to General Trochu for permission to enter a regiment of French cavalry; to which (writes M. J. Du Jardin) the general replied that two reasons militated against the realisation of his desire —the first, his being an alien; the second, his talent as an artist. But fight he must, nevertheless! He wrote next to his acquaintance, Étienne Arago, mayor of Paris (who tells the story in his "Histoire du Siège de Paris," holding up this Belgian as an example to those Frenchmen who had left their country in the hour of danger), and having obtained permission to bear arms and to join the Garde Nationale, he sent his wife and children to Brussels, and himself remained in Paris alone with his mother. He remained in France after the peace, and his renown and his genius were still growing.

At the historic exhibition of Belgian art at Brussels in 1880 Stevens had a triumph.

Again at the exhibition of portraits of the century,

at Brussels, his great pastel portraits of women made a sensation; as did also his sketches for the panorama of the history of the century, painted on the occasion of the Exposition Universelle at Paris in 1889 (with the collaboration of H. Gervex, and the assistance of some meritorious young artists, among whom we may mention Stevens's son Léopold, P. Sinibaldi, Gilbert, Picard, and the architect Cugnet).

"In December, 1895," says M. J. Du Jardin, "there was a feast for the eyes in the Maison d'Art, Avenue de la Toison d'Or, Brussels: here were to be found collected together the greater number of the works of the celebrated



"DÉSESPÉRÉE"

(Musée D'Anvers. Photo. P. Becker)

BY ALFRED STEVENS



"UNE CONVERSATION A LA CAMPAGNE." FROM THE
PAINTING IN THE MARLIER COLLECTION BY ALFRED STEVENS.
(Photo, P. Becker.)



Alfred Stevens, Belgian Painter

artist. He has obtained—let us put it on record—all the highest distinctions and official honours, to which he attaches great importance, while honestly doubting whether he has deserved them."

And this was indeed an entire feminine world, which justified the following noteworthy remarks by Camille Lemonnier:—"I recognise two great painters of womanhood in the present century—Alfred Stevens and François Millet. Poles asunder as they are in their points of view, they have in their two methods of understanding her summed

up the modern woman from one extreme to the other. Millet's woman does not live; she gives life to others. Stevens's lives herself, and gives death to others. The atmosphere breathed by the former is eternally refreshed by the winds, and is bounded only by the great open firmament. The latter, on the contrary, breathing an atmosphere of poison, stifles in mystery, pain, and perfumes. . . . Alfred Stevens and François Millet open out in their women great vistas into the unknown. They each present the problem of woman, and pose her in the attitude of the ancient Sphinx. The world of woman touches the world of man, moreover, at so many points that to paint woman is to paint us all, from the cradle to the grave. It will be the characteristic mark of the art of this century that it has approached contemporary life through woman. Woman really forms the transition between the painting of the past and the painting of the future."

If the work of Alfred Stevens has inspired pages in this grand style from the pen of such a powerful writer, it has also produced from the painter himself certain remarks, ranging in tone from gay to grave, and generally of profound interest to his brother-artists. It is for their benefit that we have selected a few of these "Impressions":

"I. We must be of our own time: we must submit to the influence of the sun, of the country in which we dwell, of our early education.—II. A man does not understand his art well under a certain age.—IV. One should learn to draw with the brush as soon as possible.—XIII. Nobody is a great painter save on condition of being a master workman.—



"LA DAME EN ROSE"

(Musée de Bruxelles. Photo. P. Becker)

BY ALFRED STEVENS



"LE DERNIER JOUR DU VEUVAGE"
BY ALFRED STEVENS

(In the Warocque Collection. Photo. P. Becker)



Muste de Bruxelles. Photo. P. Becker)

"L'ATELIER." BY
ALFRED STEVENS



"LA VISITE." BY
ALFRED STEVENS

(In Ve. Cardon's Collection. Photo. P. Becker)



(Musée de Bruxelles. Photo, P. Becker)

"TOUS LES BONHEURS"
BY ALFRED STEVENS

Old Austro-Hungarian Peasant Furniture

XIV. Execution is style in painting.—XX. An even mediocre painter who paints his own period will be more interesting to futurity than one who, with more talent, has only painted times which he has never seen.—XXXVII. A picture cannot be judged justly until ten years after its execution.—XLII. Painters who depict their own time become historians.—XLVII. Woe to the painter who receives approbation only from women!—L. We can judge an artist's sensibility from a flower that he has painted.—LXIII. In the art of painting one must first of all be a painter; the thinker comes afterwards.—LXXIII. A picture should not, as is commonly said, stand out from its frame; the very opposite should be said.—XC. Time beautifies sound painting and destroys bad.—XCI. Bad painting cracks in stars; good painting becomes like fine crackle china.—CXV. To paint modern costume does not constitute a modernist. The artist attracted by modernity must above all be impregnated with a modern feeling.—CXXIV. There should be quinquennial exhibitions in which each artist should only be permitted to exhibit one single figure that said nothing.—CXXVII. By looking at the palette of a painter, we may know with whom we have to reckon.—CXLVI. A fine picture of which one admires the effect at a distance should equally support closer scrutiny.—CCIV. The execution of a fine painting is agreeable to the touch.—CCV. A true painter is always a thinker.—CCVIII. Certain Dutch masters seem to have painted with precious stones ground into powder.—CCXLVII. To have a master's picture retouched is a crime that ought to be severely punished by law.—CCLII. Nothing is pardoned in a single figure picture; many things are excused in a picture with several figures.—CCLVI. Painting is not done for exhibitions: refined work is smothered at the Salon; "shouters" come off better.—CCLXVII. The sincere approbation of his brother-artists is the most flattering reward a painter can have.—CCLXVIII. Nothing can equal the happiness felt by a painter when, after a day's labour, he is satisfied with the work accomplished; but in the contrary case what despair is his!—CCXCIV. The Flemings and the Dutch are the first painters in the world.—CCXCV. An arm by Rembrandt, though perhaps too short, is yet alive; an arm by the proficient in theory,

though exact in proportion, remains inert.—CCXCVI. Rubens has often been of harm to the Flemish School; while Van Eyck has never been anything but its benefactor."

FERNAND KHOPFF.

OLD AUSTRO - HUNGARIAN PEASANT FURNITURE. BY A. S. LEVETUS.

To the student of the evolution of native art Austria-Hungary, with its diversity of races, offers exceptional opportunities. In spite of the fact that machinery is now more and more employed to do with feverish haste that which was formerly done slowly and thoroughly, there still remains a wide field of exploration in the homes of the peasants. The builders and carpenters in remote villages continue to build and decorate these homes as their forbears did in the past, and if occasionally they pay a visit to the towns and view with eyes of wonder the changes that are taking place, they return to their homes content to jog along as before with a modest measure of comfort, and without any eagerness to emulate the townsmen.

There is a growing desire in Austria-Hungary to



FIG. I.—PEASANT FURNITURE FROM UPPER AUSTRIA AND BOHEMIA
(*Museum für Volkskunde, Vienna, and other Museums*)

Old Austro-Hungarian Peasant Furniture



FIG. 2.—PEASANT'S KITCHEN

(*Kulturhistorisches Museum, Graz*)

STYRIA, 16TH CENTURY



FIG. 3.—PAINTED FURNITURE FROM TYROL, WITH CRADLE FROM CARNIOLA
(*Museum für Volkskunde, Vienna*)

Old Austro-Hungarian Peasant Furniture

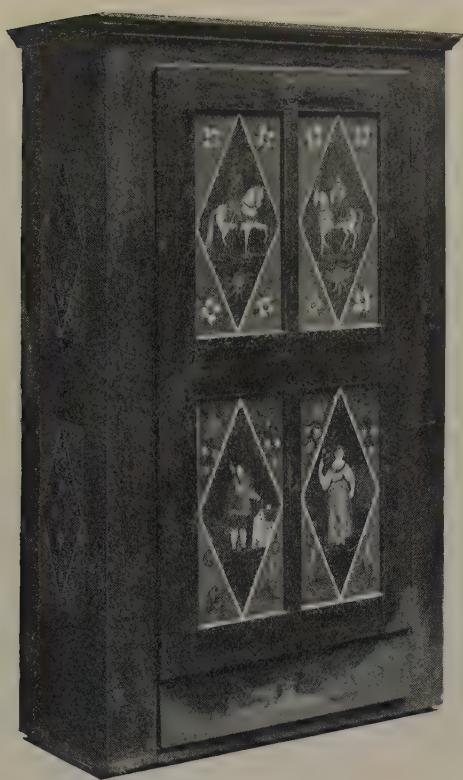


FIG. 4.—CUPBOARD

NORTH MORAVIA
EARLY 19TH CENTURY
(Mährisches Gewerbe-Museum, Brünn)

foster national art and rescue it from oblivion; hence the establishment of *Fachschulen* (craft schools) and local museums. Throughout the provinces, through the zeal of the directors of these museums, many old specimens of peasant furniture—more, indeed, than one would have expected—have been rescued as the result of their explorations in distant villages. In Tyrol and those parts where peace has reigned, the specimens of furniture preserved are both older and more beautiful than in those where the “dogs of war” have been let loose time after time for centuries.

In Tyrol many well preserved specimens of furniture and household utensils dating from the middle ages have been found, while in Hungary, Bohemia, Moravia, Croatia, there is nothing earlier than the end of the seventeenth century.

The difference between the races is shown in the colouring and form of decoration. In Tyrol there is much chip-carving, either coloured or stained, for Tyrol is the land of carving. In Salzburg and the Salzkammergut poker-work decoration is preferred; while farther north and east the colouring is richer, particularly among the Slavs, whose love of bright hues finds expression in everything about them. In the villages of Moravia, Croatia, Bohemia and Hungary every spring the houses outwardly and inwardly receive new coats of paint, rich in their colours but unvarying in the designs for the particular district, which are always respected and preserved from harm and innovation. This decorative embellishment is always done by the women while the men are at work in the fields.

The distribution of the furniture differed, and does still differ, in the different districts. In the living-room there is usually a corner cupboard, or chest, holding the treasures of the household, and upon it stands a cross or holy image, the pictures—generally religious subjects—being hung to the right and left of the cupboard. A rack for the show plates and other articles occupies the centre of another wall; a large cupboard, upon which are placed more treasures, fills in a third; while the fourth is taken up with a bench, which, if the family be a large one, extends over parts



FIG. 5.—HUNGARIAN PEASANT FURNITURE
(Museum für Volkskunde, Vienna)

Old Austro-Hungarian Peasant Furniture



FIG. 6.—PEASANT'S LIVING ROOM

(*Kulturhistorisches Museum, Graz*)

FROM RAMSAU, STYRIA



FIG. 7.—PEASANT FURNITURE

(*Böhmisches-Slavisches Ethnographisches Museum, Prague*)

FROM BOHEMIA

Old Austro-Hungarian Peasant Furniture



FIG. 8.—PAINTED PEASANT FURNITURE FROM THE BORDERS OF SILESIA AND MORAVIA
(*Museum für Volkskunde, Vienna*)

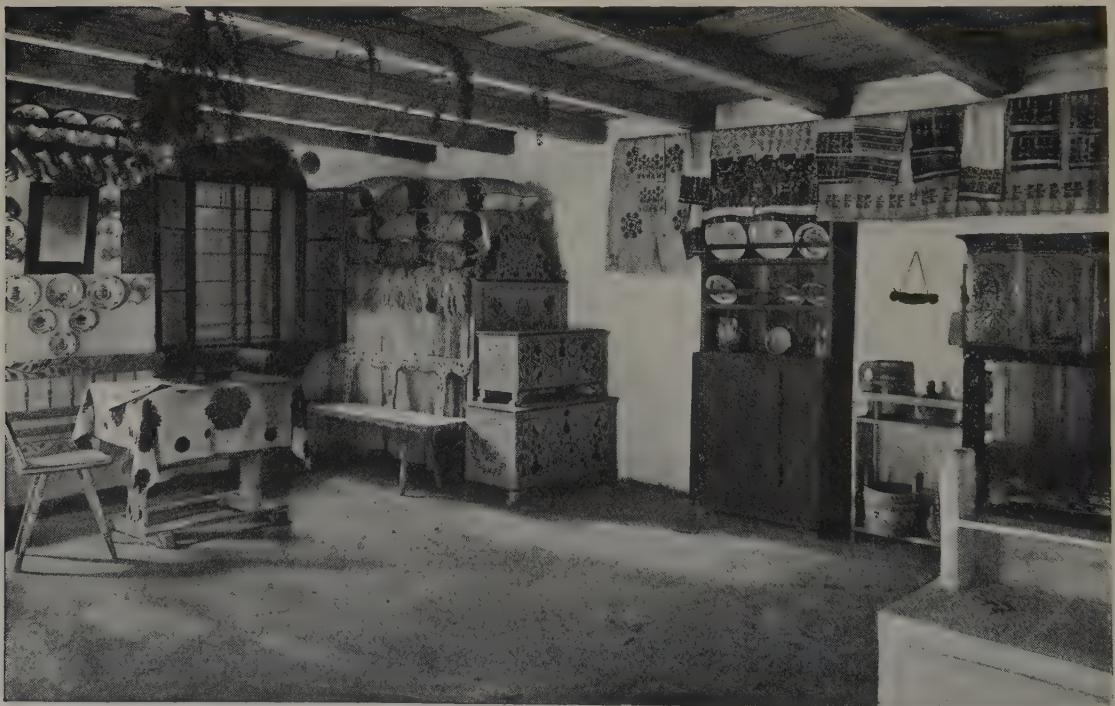


FIG. 9.—HUNGARIAN PEASANT FURNITURE
(From Martin Gerlach's "Volkstümliche Kunst")

Old Austro-Hungarian Peasant Furniture



FIG. 10.—PEASANT CHAIRS & WEDDING CHEST TYROL, 16TH-17TH CENTURIES
(Gewerbe-Museum, Innsbruck)

chest—still a requisite in every home, though often serving a different purpose—stands on feet, and in this respect is uncommon. The ground-colour of the furniture varies, both according to the district and the peculiar taste of the owner, the motive but rarely. Here the cupboard has a wave pattern interspersed with curves, and the panels have the usual vase with flowers emerging from it. The tables



FIG. II.—A GROUP OF AUSTRIAN PEASANT-MADE CHAIRS AND CRADLE
(Museum für Volkskunde, Vienna)

of two walls. Before this is placed the table; there are chairs for the master and mistress or guests, and benches for the children and servants, if there be any. Close by is the stove. In former days the spinning-wheel occupied a prominent place, but is now either relegated to an out-of-the-way corner or it is altogether absent.

Our first illustration shows furniture from Upper Austria, dating from the middle of the eighteenth century. The wedding



FIG. 12.—PEASANT CHAIRS TYROL, 16TH-17TH CENTURIES
(Gewerbe-Museum, Innsbruck)

Old Austro-Hungarian Peasant Furniture



FIG. 13.—WEAVERS' GUILD CHEST FROM JABLUNKAU, SILESIA
18TH CENTURY
(Museum für öst. Volkskunde, Vienna)

vary but little in form; they are essentially strong, and are put together so as to be easily taken apart. The chairs, which also offer little variation except in the ornamentation, formed one of the principal features of the household. In olden times the master of the house was the only one who was favoured with a chair, and it was usually presented to him as a wedding gift by his bride. The spinning-wheel here shown comes from Nové Straseci, in Bohemia, a place once celebrated for homespun linens.

Fig. 2 shows an old Styrian kitchen known as a "smoke" kitchen; similar ones are still to be seen in the remote districts of Styria. The centre of a peasant's house was formed by a corridor or hall: on the one side was the kitchen, on the other the living-room, which also served as a bedroom. In winter meals were taken in the kitchen, in summer in the hall. The illustration shows the exact

distribution of the household utensils, and it will be noticed how great was their variety. It will be seen, too, that the hencoop also had its place in the kitchen. The small oven to the right served to dry the faggots used for lighting purposes; the butter-churn also has its place, and there is an implement for cutting the white cabbage used for *sauerkraut*, a favourite article of food in all these districts. The fireplace is an exact copy of one dating from the seventeenth century, which is still to be seen in a peasant's house in central Styria; all the utensils, which are original and come from the same part, are of different ages, from early sixteenth to the end of the seventeenth century.

In Fig. 3 we have painted furniture from Tyrol. The cupboard is the same as in Fig. 8. The ground colour of the bedstead is green, the decorations in white and red, the Tyrol colours. It dates from



FIG. 14.—PEASANT CHAIRS AND TABLE
(Museum für Volkskunde, Vienna)

FROM MORAVIA



FIG. 15.—WEDDING CHEST
(Mährisches Gewerbe-Museum, Brünn)

FROM BOHEMIA

Old Austro-Hungarian Peasant Furniture



FIG. 16.—CARVED AND PAINTED MORAVO-SLOVAKIAN CRADLE
(From Martin Gerlach's "Volkstümliche Kunst")

the beginning of the eighteenth century and is a singularly fine and well-preserved specimen. Carved furniture is more characteristic of Tyrol than painted.

The cupboard shown in Fig. 4 was evidently a bridal present from a husband to his wife. On the upper panels are represented a bride and bridegroom mounted on horseback, a custom in Moravia, as may be seen in Uprka's picture of a Moravian wedding. The lower panel shows the husband returning home and the wife awaiting him.

Fig. 6 gives a disposition of furniture common to this day both in Tyrol and Styria. It originally formed the living-room of a rich peasant. All care has been taken to preserve every detail, even to the distribution of the light. Here the earthenware has given place to pewter utensils as befitting a higher grade of society.

Fig. 7 illustrates peasants' furniture from different parts of Bohemia. It will be noticed that the form has been strongly influenced by the barock style; but it still preserves its originality of colouring and ornamentation.

In Fig. 8 we have a living room from a village on the boundary between Moravia and Silesia.

The cupboard, which is dated 1793, shows foreign influence in form and decoration. The ground-colour is a fine golden brown; the two upper panels are ornamented with riders on horseback, typical of the period; the right-hand lower one has a dog guarding his master's house, and that on the left a crowned head. Note the bracket in the corner, with the cross and the beautifully embroidered cloth. In this part everything is adorned with embroidery to this day.

It will be seen from Figs. 5 and 9 that Hungarian peasant furniture differs widely from that of other nations, except the Croatian. The bright-hued embroidered towels serve like tapestries for the decoration of the whitewashed walls, and the chests placed one on the top of the other add their share of decorative effect, as do the various articles of furniture with their pomegranate designs. The pile of pillows is characteristic of all races where

at night the living-room is transformed into a bed-room, and where every available place, such as floor and bench, serves as a bed.

Chairs were of various forms, many evidently being copies of those in the homes of the better class. In Fig. 11 there is one of which the back was evidently meant

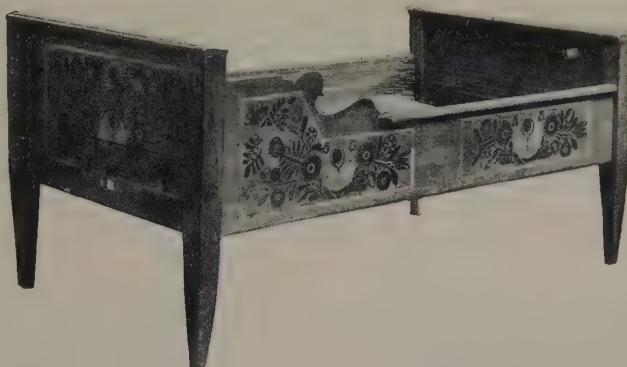


FIG. 17.—PAINTED BEDSTEAD
(Museum für Volkskunde, Vienna)

FROM THE ENNSTHAL

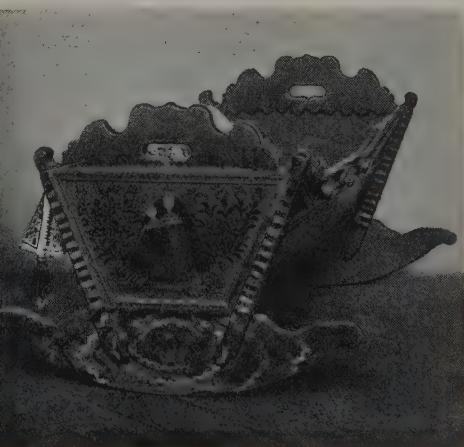


FIG. 18.—CARVED AND PAINTED CRADLE
FROM STYRIA
(Museum für Volkskunde, Vienna)

Old Austro-Hungarian Peasant Furniture



FIG. 19.—PEASANT PLATES



(Museum für Volkskunde, Vienna)



FROM ISTRIA, END OF 18TH CENTURY

to be a portrait, for the features are sharply defined. The queer thing sticking up from the head may have been meant to represent the feather brush



FIG. 20.—PAINTED EARTHENWARE UTENSILS
(From Martin Gerlach's "Volkstümliche Kunst")

which always adorned the hat. Next to this is a spinning-chair with one arm. The chairs here illustrated are from various districts of North and South

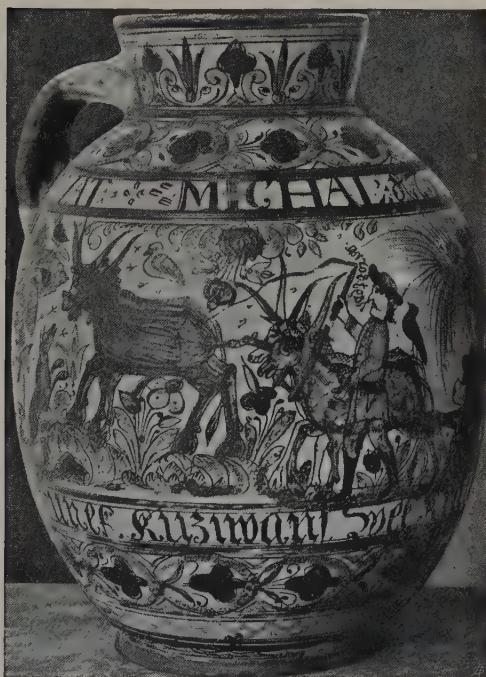


FIG. 21.—EARTHENWARE JUG WITH FIGURE
ORNAMENTATION
(Photo. M. Gerlach)



FIG. 22.—PAINTED DRINKING VESSEL
WITH PEWTER LID
(Photo. M. Gerlach)

Old Austro-Hungarian Peasant Furniture

Tyrol, and many bear traces of Italian influence.

Two fine examples of chests are shown in Figs. 13 and 15. One is a Bohemian wedding-chest, painted by someone who had a fine sense of colour and decorative effect; the other, that of the Weavers' Guild in Jablunkau, Silesia, in which a certain beauty and dignity have resulted from the carefully thought-out design.

An immense amount of loving labour was spent on cradles, whether carved or painted. The ground colour of that shown in Fig. 16 is celestial blue; the birds are symbolical of the stork, supposed to provide good children with brothers and sisters in this part of the world. The carved one in Fig. 18 has a painting representing a priest with bell and book to keep away harm from the loved one.

Peasant pottery is a very interesting subject and one worth studying. The examples here reproduced are from various districts, as are the spoons and knives illustrated, which were for use as well as for show. Notice with what care these are ornamented. Especially interesting are the spoons shown in Figs. 24 and 27.

Fig. 23 shows a number of walking-sticks, the larger for men, the smaller for women. They are made of wood and beautifully inlaid with mother-o'-pearl and metal, the decoration showing eastern influence.

Wrought iron work has always been a feature of Styria, Tyrol and Istria. Numerous are the



FIG. 24.—PEASANT KNIVES AND SPOONS
FROM OLD STERZING, TYROL
(Property of Herr K. Wohlgemuth, Bozen)

candlesticks and apparatus for lighting purposes to be found in the different museums and private collections, and equally numerous are the firedogs. These, too, require special study. Suffice it to say

here, that even in the making of such objects, religion played a part. In Fig. 26 this is clearly shown: in the centre the cross, to the right a tree representing man's temptation, to the left a ploughman, probably St. Peter.

The whole study of the domestic art of the peasants is so large and so rich, that it is impossible to deal with it in the limits of one article; it would take several even to give some adequate idea of its greatness, its interest, its origin, its development and, alas! its decay, for like all things mortal it is passing away. The authorities are, fortunately, taking energetic

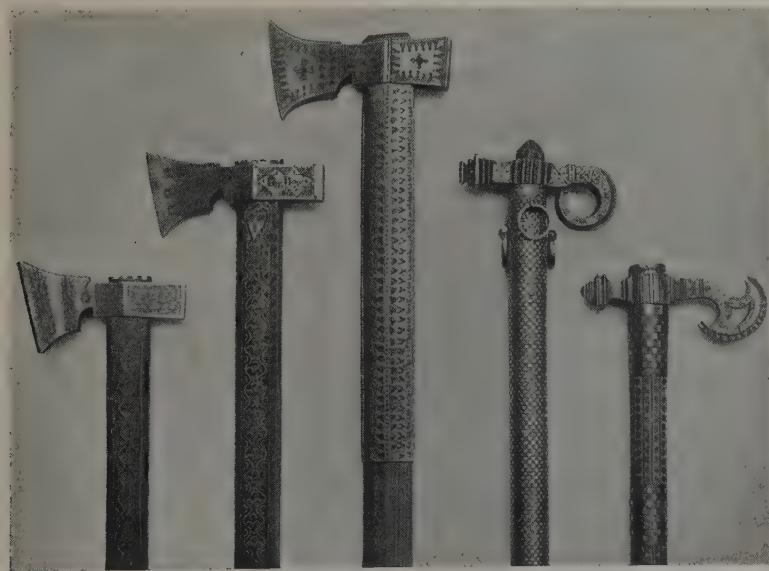


FIG. 23.—WALKING-STICKS OF WOOD WITH METAL AND PEARL ORNAMENTATION
FROM HUZULISCH, BUKOWINA
(Landes-Museum, Czernowitz)

Old Austro-Hungarian Peasant Furniture



FIG. 25.—WROUGHT-IRON CANDLESTICKS
FROM UPPER AND LOWER AUSTRIA
(In the Imperial Industrial Collection, Vienna)

measures to preserve what is left from being lost
for ever.

A. S. LEVETUS.

We have received from Mr. Arthur Serena, Executive Commissioner for the Milan International Exhibition, a list of the awards (for engravings, etchings and lithographs) in the Decorative Arts Court of the British section at this Exhibition. To the International Society of Sculptors, Painters and Gravers, as a body, a "Grand Prix" is awarded; while of the members of the Society exhibiting in the "Collectivity," Sir Chas. Holroyd, Prof. Legros and Mr. Joseph Pennell receive "diplômes d'honneur"; Mr. Sidney Lee, Mr. Frank Mura and Mr. A. W. Seaby, gold medals; Mr. Morley Fletcher, Mr. Oliver Hall, Mr. A. S. Hartrick, Mr. L. H. Shannon and Mr. E. J.

etchings by Mr. Brangwyn, A.R.A., one of which, the *Santa Maria della Salute, Venice*, was recently reproduced in THE STUDIO, and an oil painting by Mr. Alfred Withers were among the purchases.



FIG. 26.—WROUGHT-IRON IMPLEMENTS
(Museum für Volkskunde, Vienna)

FROM ISTRIA

Sullivan, silver medals; and Mr. H. M. Livens, a bronze medal. Among other artists who exhibited with the Society, Mr. F. Brangwyn, A.R.A., and M. Lucien Pissarro both receive a "Grand Prix"; Mr. Alfred East, A.R.A., a "diplôme d'honneur"; Mr. E. S. Lawrenson, Mr. Arthur Rackham and Mr. Charles Ricketts, gold medals; Mr. J. D. Batten and M. Olsson-Nordfeldt, silver medals; Mr. Harry Becker, a bronze medal; and Mr. Robert Spencer, honourable mention. Messrs. Anning Bell, Walter Crane, Lewis F. Day, and Howson Taylor have each been awarded a "Grand Prix," and the Guild of Handicraft a "diplôme d'honneur."

At the recent international exhibition of the Munich "Secession," more than a fourth of the works exhibited, excluding those which were not for sale, have been sold, the total number thus disposed of being sixty-nine. Three

Recent Designs in Domestic Architecture



FIG. 27.—SET OF SHOW SPOONS WITH FIGURES OF SAINTS, ETC., CARVED AND PAINTED BY STYRIAN PEASANTS
(From Martin Gerlach's "Volkstümliche Kunst")

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

IN giving a few illustrations of Mr. Charles Spooner's designs for country dwellings we append some notes written by Mr. G. Ll. Morris on the principles by which the architect has been guided in his work.

"To arrive," Mr. Morris says, "at a just and critical appreciation of Mr. Spooner's varied work, and the relation it has to the best artistic tradition of to-day, it will be well perhaps briefly to review those ideas which have helped to revolutionise English domestic architecture during the last forty-five years. Behind their material expression was the passionate desire for a more humane conception of life and art, a desire to reaffirm the view that the two are intimately bound up together. This desire, in fact, marked the beginning of a movement which aimed to bridge the gulf between the craftsman and

and craft, all the more remarkable as being in direct antagonism to the commercial and material tendencies of the age.

"Among the leading ideas which influenced these pioneers, perhaps the most important was the great value they attached to the traditions of architecture—not traditions of style so much as



HALL OF HOUSE AT BURY

CHARLES SPOONER, ARCHITECT

his work—a gulf that had been getting wider and wider since the decay of the Guild system, and reached its worst form in the early years of last century. But about the time when John Ruskin was giving his vigorous lectures upon architecture, William Morris and Phillip Webb had begun to create an influence that inspired and still inspires the best domestic architecture of our time. The emotional impetus underlying all that they accomplished brought about an examination and re-valuation of current ideals in relation to art

Recent Designs in Domestic Architecture

traditions of workmanship—an aspect of tradition practically ignored in the early Victorian era, and quite a different thing from the literal copying of old forms. Their attitude was much the same as that held to-day by Mr. Charles Spooner and the increasing number of artists who think with him. ‘An artist,’ says Mr. Spooner in a paper read before the Architectural Association, ‘cannot copy other people’s work in form or colour; he may unconsciously reproduce forms and so forth, but however strong the resemblance between his work and that which he most admires it will not be a copy or reproduction, but his own expression of the beautiful.’

“Following upon this sane and reasonable point of view came the critical study and fervid appreciation of the localness of country architecture. The unity of the very stuff of the house with its site and locality became the keynote of beauty. It was felt that in the best English traditions of cottage and country house building, the most satisfactory results were obtained when the builders had recognised and preserved most faithfully this natural tie between the building and the soil.

“Another principle involved a marked change of attitude towards the treatment of material. It became a rule to discountenance the practice of making one material look like another, and instead to give due regard to the intrinsic beauty of each kind of material. It is true that many abominations have been committed in the name of artistic sincerity. Craftsmanship has here and there assumed pedantic airs, peculiar virtue being attached to seams and raw edges, baldness and crudity looked upon as signs of grace, and it has even been regarded as a point of artistic honour to insist that every piece of wood construction should show the joints. This deliberate exaggeration of points of practical detail is neither beautiful nor original. Beauty is relative and orderly, and has no concern with affectation and pose. But notwithstanding these aberrations, the influence of this principle in the main has been a good one, and a most potent factor in contributing to the charm of the modern house.

“These, then, are the ideas forming the groundwork of Mr. Charles Spooner’s work. He seeks beauty which relies on no mere finery, no use-



HOUSE AT BURY, SUSSEX, FROM SOUTH-EAST

Recent Designs in Domestic Architecture

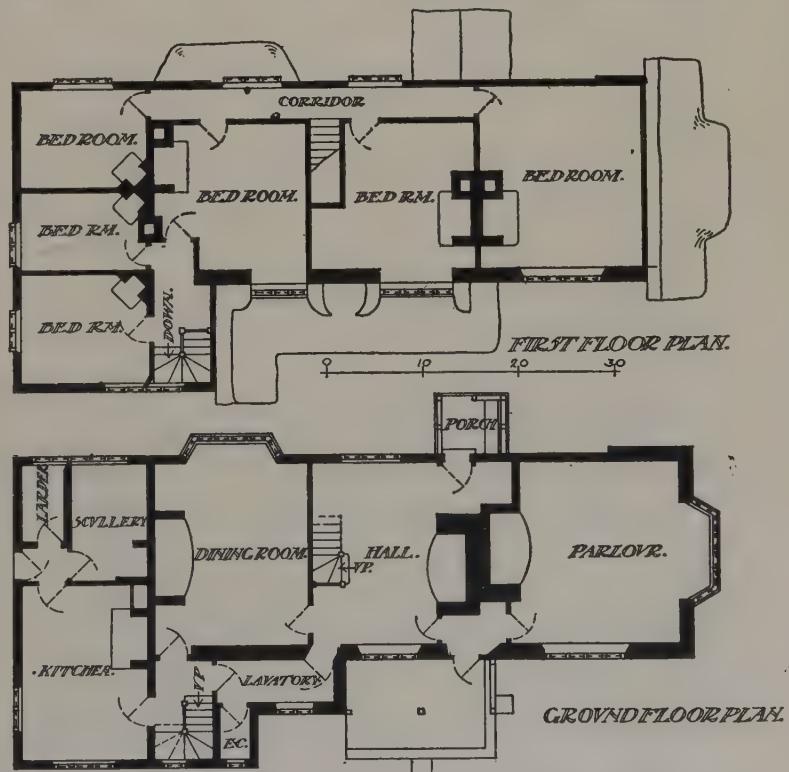


HOUSE AT BURY, SUSSEX, FROM SOUTH-WEST

CHARLES SPOONER, ARCHITECT

less amplification, no superfluous decoration, but finds its sole expression in chastity and simplicity of style. He has, too, that very rare faculty of knowing the right relation of one part to another, the subordinating of 'certain things to other things, and the concentrating of the means at disposal at the right point.' A bookcase, a chalice, or house becomes a synthesis of parts rightly apportioned to obtain unity of expression. A fireplace, for instance, is never made the object of an exceptional display, but carefully considered in relation to the furniture and other parts of the room.

"If there is one side of Mr. Spooner's work in which he is more successful than another, it is probably in the designing



PLAN OF HOUSE AT BURY, SUSSEX

CHARLES SPOONER, ARCHITECT

Recent Designs in Domestic Architecture



VILLAGE HALL AND COTTAGE AT WEST MILL, HERTS

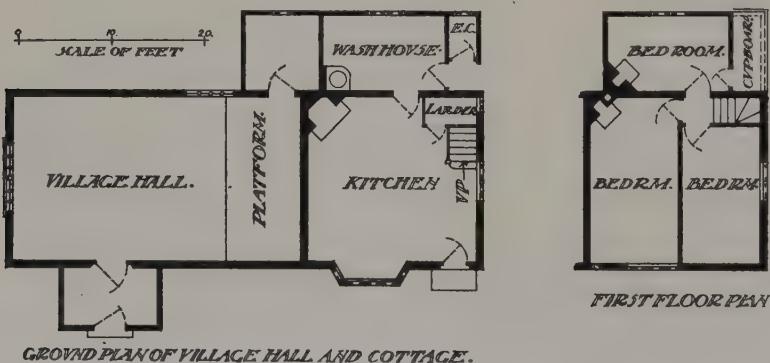
CHARLES SPOONER, ARCHITECT

of furniture. It invariably fulfils its purpose, is exquisite in proportion and refinement, and, without any exception, always put together in the most direct and satisfactory manner. The success he has achieved in furniture design is due to his wide knowledge of tradition, his study of modern needs, his originality and thoughtful consideration

of means to an end, and the work he has done at the bench.

"Mr. Ruskin, lecturing (in 1859) on 'Modern Manufacture and Design,' said that 'The principles on which you work are likely to be false in proportion as they are narrow, true only as they are founded on a perception of the connection of all

branches of art with each other'; or, again, as he says in another part of his lecture, 'you must either help your surroundings or spoil them.' In every phase of Mr. Spooner's work, in his houses and cottages, his furniture and church architecture, from the smallest to the largest detail, this perception of unity is never lost. In this respect how entirely admirable and satisfactory is his cottage at Bury, in Sussex. Sound



PLAN OF VILLAGE HALL AND COTTAGE
AT WEST MILL, HERTS

CHARLES SPOONER, ARCHITECT

Mr. Brangwyn's Royal Exchange Panel

and straightforward building such as this must carry beauty in its train, and local traditions will be found to bear a true relation to the needs of the case. A cottage to be beautiful must be planned to suit the life of the tenant and to harmonise outwardly with the landscape amid which it is placed. Just as we find in travelling about the country one dialect succeed another as we pass from district to district, so in our countryside architecture every district has its own methods of buildings and its own materials, and a feeling of respect for them (such as we find in Mr. Spooner's work) must always give better results than the dumping down of a cottage of 'marked originality.' When it is possible to achieve such cottage architecture as shown in the accompanying illustrations it is unnecessary to go further than the immediate neighbourhood for inspiration.

"Although the facilities of modern transit have made it an easy matter for the ignorant architect to heap together all manner of materials, both cheap and expensive, without troubling as to the result, and to use them on a site and in such a way that they will look vulgar and ridiculous, it has also given the sympathetic architect a new opportunity to experiment with foreign and manufactured materials, and to judge how far they may be employed without altogether losing the spirit of the district. A drawback may thus become a positive advantage. Where it is impossible on the score of expense to use local materials, rough-cast is perhaps the best of all methods for general application: it is convenient, pleasant, and a not too exacting medium, for it is at once the least and most local of materials. In some of Mr. Spooner's houses and cottages he has covered the walls in this manner.

"How to awaken the average manufacturer to the artistic possibilities of his productions is one of the most difficult problems before the architect and craftsman of to-day; and unfortunately the manufacturer has no desire, and certainly but little encouragement, to educate the public. The British public still loves the cheap and tawdry. It is work such as Mr. Spooner's which will help to accomplish a change and the 'restoration of beauty to life.'

M R. FRANK BRANGWYN'S NEW PANEL FOR THE ROYAL EXCHANGE.

IN the assignment of subjects to the various artists who have been commissioned to paint a series of panels for the decoration of the Royal Exchange, none have been more aptly chosen than that which was recently completed and unveiled—the work of an artist who stands in the very first rank of England's decorative painters.

In the subject *Modern Commerce*, Mr. Brangwyn has been given a splendid opportunity. As to the degree of success he has achieved in the execution of this work an opinion may be ventured by the critic of the moment, but certain it is that the true position which this work occupies in the history of English painting will not be known to the British art-loving



STUDY OF FIGURE FOR ROYAL EXCHANGE PANEL :
"MODERN COMMERCE"
BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Royal Exchange Panel

public until that time when future generations shall visit the Royal Exchange, and view the whole series of panels and their painters in that perspective of time which any noteworthy artist and his work must have before a just and final judgment can be passed upon them. Perhaps ere this time shall have come the art of mural painting will have found its place—as distinct from that of the painter of easel pictures as the art of the painter is separated from that of the sculptor. Mr. Brangwyn's panel is a decoration pure and simple, fitted only for the place for which it was painted, and that most admirably. In his appreciation of architectural lines and proportions, it may be safely affirmed that Mr. Brangwyn has few equals among living painters, and none there are whose judgment lies more nearly parallel to that of the able architect. By this means he is enabled to meet the architect more than half-way. The function of his work as a decorator is, he believes, but to embellish the builder's art, a furtherance of the scheme which the architect had in mind, avoiding always the antagonising effect which a realistic rendering must have. "Primarily," he says, "a decoration must be a fine arrangement of masses, and into this must be infused an equally fine and harmonious pattern of colour. These two factors can only be produced by infinite planning, just as the architect's fine proportions can only be the result of much experiment. The subject-matter must ever be subservient to decorative qualities expressed in a conventional manner, every line, every mass of light and shadow and colour, and every object, only lending itself to the decoration of the space—bringing out the spirit, not the reality of the subject."

In his approach to a subject which is in itself of such tremendous scope as that of *Modern Commerce*, he has simplified in a manner which tells forcibly of his power of selection and elimination. The result cannot be regarded as a scene taken from any time or place. It has no story to tell, but, bigger and broader than that,

secondary to its decorative function, it is the symbolising of a vast field of modern human activity.

A broad mass of cool shadow falls across the foreground, in which are found a few telling incidents pertaining to the subject. Rich, strong notes of colour he has used in the fruit and the principal figures, with accidental spots of sunlight bringing the golden light of the middle distance into sharp accent in the foreground. Generally speaking, the scheme is of blue and gold, interspersed with multitudinous notes of rich, harmonious colour neutralised by the use of greys. There is nothing to be found in conflict with the realism of such a subject. On the contrary, it is full of the evidence of a power greater than the realistic painter would disclose. It is the subject reduced to its lowest terms, so to speak, which can come only from the man who knows more than truth, from the man



STUDY OF FIGURE FOR ROYAL EXCHANGE PANEL: "MODERN COMMERCE"
BY FRANK BRANGWYN, A.R.A.



"MODERN COMMERCE." PANEL FOR THE ROYAL EXCHANGE.
BY FRANK BRANGWYN, A.R.A.

Modern Stage Mounting in Germany



STUDY OF FIGURE FOR ROYAL EXCHANGE PANEL
BY FRANK BRANGWYN, A.R.A.

MODERN STAGE MOUNTING IN GERMANY.—I. MR. FANTO'S WORK AT DRESDEN. BY PROF. DR. HANS W. SINGER.

THERE is not one among all the many branches of the fine arts which has not undergone a process of rejuvenation lately with us. In every case this was the result of the fact that artists of fertile imagination and wide culture had turned their attention to work which had been for years and decades entrusted to the craft of professional specialists, whose circle of vision had narrowed down considerably in the course of a life of labour particularly directed towards preserving tradition. Whereas in the sciences utmost specialisation prevails, in the arts and letters the "coming man" of our age is distinguished by a touch of universality. In place of the playwright, the lyric poet, the novelist and the short story-teller, we boast of the author who unites in one person all these functions. Our artists, far from limiting themselves in the exercise of their powers, as the still-life, the landscape, the subject or devotional painters were wont to do, have freely stepped from one field of art to another; and the great men of to-day, like their predecessors during the Italian

Renaissance, are equally well versed in the handling of the painter's brush, the etcher's needle and the sculptor's modelling tools.

Men of this class are now taking up the matter of stage mounting in Germany, *vice* the man who has been entirely brought up within the walls of the theatre and whose intellectual habitus is one-sided in proportion. The art of the stage seems to be about the last to have been revived, and it is not a little strange that this should be so. One would have expected artists to have turned their attention to it long ago, for it is a field for work as vast as it is interesting. The number of people susceptible to education through the channels of art exhibitions or galleries is, after all, pretty limited. An appeal conveyed by means of such a medium as etching, for instance, will be responded to by lamentably few, if by any at all. But thousands and hundreds of thousands visit the theatres every night, and there is no second opportunity of improving the taste of whole nations in any way equal to the one offered here. For, fortunately, you can attempt to improve taste without moralising, and thus you are not liable to evoke the spirit of opposition which a man of letters has to combat if he should desire to make use of the stage for the purpose of refining our ways of thinking.

The wave of realism which ruffled the seas of painting and sculpture some time ago also broke upon the shores of stage art. It was pre-eminently destined to score a long run of successes here, for it depends upon ingenuity rather than upon taste to bear it up, and ingenuity is the theatrical artist's great stand-by. So, from the "doors that close with a real click," we have gradually made our way—having in the meantime established the stage-carpenter as the important man in the bringing out of a new play—to the elaborate storm and sunset with a hundred electric contrivances and "effects" enough to make the uninitiated country yokel stare with open-mouthed astonishment.

This is hopelessly popular—that is to say, vulgar and bad. It was indiscriminate for painting—for an artist like Claude,—to attempt elaborate sunsets, because a sunset wants to be breathed, wants to be walked in, if I may thus express myself, and not only to be seen. It reacts upon our physical constitution as much as upon our mind. It is short-sighted to imagine that you can give any man a pleasurable sensation of sunsets when you have only one of his five senses to appeal to, and that under an obvious disadvantage. But it is ridiculous

Modern Stage Mounting in Germany

to suppose that you can impress an educated man with an elaborate display of facsimile sunset under conditions when his intellect is especially alert, as it is while sitting in a theatre, and when recollections of pasteboard, gauze, coloured screens and wires rise uppermost in his mind, in spite of himself, as soon as anything lasts above a few seconds. Wisdom askew, of this kind, when the task of representing Oberon's fairyland is set before it, will cover drop and wings with thousands of painted roses, clustering another thousand of artificial paper ones into bowers scattered here and there over the stage. The artist, on the other hand, will perhaps paint a setting of azure, with maybe a symmetrical arrangement of fantastic trees, just to awaken the feeling for distance and dimension, leaving the real task of realising a vision to the imagination of the audience, which the artist only stimulates.

For on the stage, as on the easel-picture, the trend of the real artist to-day lies in the direction of suggestion, of enlisting the beholders' own powers of fancy, and not merely in placing something hard and fast, something immobile before them, to which their intellect may not add anything and from which it may not detract.

The ideal system would of course be to let the whole matter of mounting a play rest in the hands of one man. This is not feasible in the case of our great royal and municipal theatres with their immense repertory. The fact that on these stages no play or opera is repeated more than five or at the most ten times a year, and that all in all every year a hundred (to state a low figure) different things are represented, enforces a strict division of labour. Each head of the many departments must try to acquire routine, and will be glad enough if he manages to pull through all right with the limited task set before him.

The "Generaldirection" of the Dresden royal theatres has during the last decade made notable efforts to gain the leading position among German stages. Many works of importance have been performed here for the first time, Richard Strauss's "Salome" being the latest; and there is an undeniable tendency to bring out plays and operas in a worthy and novel manner, regardless of business considerations. It was a stroke of good policy on the part of the Generaldirection to secure the services of Mr. L. Fanto, who has made a special study of costume.

There are two points, by the observance of which an artist-costumier can distinguish himself to-day. The first and easier one is an attention

to historical fidelity. It is simply appalling what ridiculous stuff is exposed to the gaze of an undiscriminating public to this day in the matter of costuming, although, in all other regards, the slightest anachronism excites our opposition. All our classical plays, Shakspere, Schiller, Goethe, are fitted out with a sort of romantic *olla podrida* of plumes, slashed doublets, looped-up dresses, plate armour, an incongruous medley of items chosen from the sixteenth and seventeenth centuries, which are made to serve one evening for a representation of, say, "King John" (ca. A.D. 1190), and the next for "Richard III." (ca. A.D. 1490). This kind of costuming, although variations and even slight improvements have occurred from time to time, may still be traced to an age which indulged most fondly in its love of everything romantic, an age which did so like to attempt more than it could achieve. The ludicrous notions of historic costume, as embodied in the famous Boydell's Shakspere Gallery, even if the passing of many generations has modified them a little, are really still rampant in most of the costuming of classical plays that we see to-day.

We have grown rather nice as to gross errors with regard to times not greatly removed from our own. Such operas as "La Bohème," and even such as "Manon Lescaut," are excellently mounted nowadays, all out of comparison with what the corresponding pieces were twenty years ago. But this is comparatively easy. For they date from epochs which produced a wealth of cheap pictorial matter, and a good deal of this is more or less widely disseminated to this day. As soon as some piece takes us into the seventeenth century there is a marked falling off. And even where the attempt is made to be true to the seventeenth century, it does not go far enough to discriminate between the Frenchman, the Dutchman, the Spaniard, the Venetian or Roman, not to hint at the peculiarities of dress proper to individual cities or circumscribed districts in which the scenes of a play are supposed to take place. When, however, we proceed down further than the year 1600 everything is confusion, and beyond 1500 all is chaos.

Mr. Fanto's attempt to fit out Schiller's "Maid of Orleans" in the proper costumes of the day was, I believe, the first of its kind—upon such a scale, at least—and it was attended with signal success. The picture unfolded was one such as our playgoers had never beheld, and it was dazzling in many respects. He has followed this feat up with his "Agnes Bernauer," pleasing everybody again and

Modern Stage Mounting in Germany

delighting the few connoisseurs with his fine discrimination between French fifteenth-century and Bavarian fifteenth-century dress.

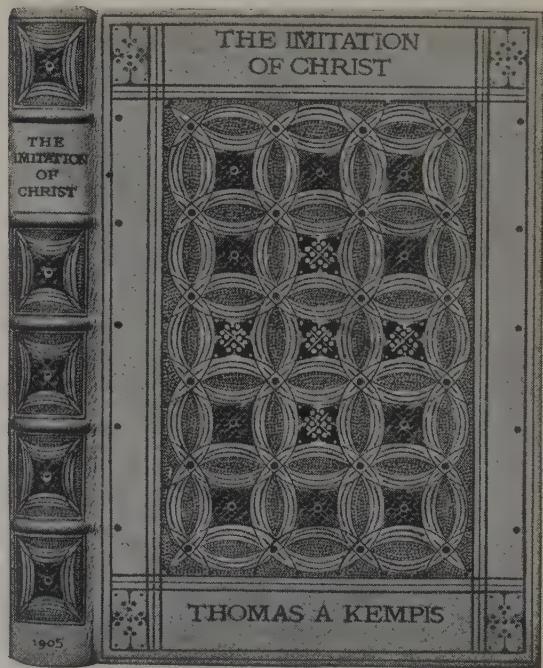
If, however, the whole of what Mr. Fanto has accomplished were to be summed up in the statement that he unfolded an historically faithful picture before our eyes, there would be little reason to make much ado about it, especially in the columns of a magazine like THE STUDIO. Anybody, I suppose, who really takes the trouble could in time learn to draw dalmatics, kirtles, poulaines, tabards, gypcières, etc., correctly, or to understand the looks and structure of the horned, the hennin, the butterfly head-dresses, and thus rival Mr. Fanto. But Fanto adds a rare accomplishment thereto by displaying an exquisite taste, a refined sense for charming combinations of colour when he designs these things, and this is what renders his work so remarkable. Evincing taste in this way is the second chance open to men of his profession which I referred to above; and here is where the great educational possibilities of art upon the stage come into play. The seeing of good specimens refines, of bad ones corrupts, the taste of the audience; and if nothing more be achieved than the spreading of a dislike for crude contrasts and of an appreciation of beautiful harmonies of colour—symphonies, as Whistler called them—a world of good will accrue to the public at large therefrom.

Naturally this good taste, as far as it depends upon a fine feeling for colour, can be made manifest upon almost any occasion, and just as naturally the artist can give himself up to it best whenever he is least hampered by actual historical exigencies. One of the most splendid displays of it, at the Dresden opera-house, occurred in the setting of Richard Strauss's "Salome". (Wilde). It was a wonderful scene where the Tetrarch appeared, preceded and surrounded by his retinue. The stage business here calls upon this mass of people to burst through the gate and spread out like a fan. Through the consummate art of Mr. Fanto the picture thus unfolded was overwhelmingly beautiful, and an uncommon degree of deliberation and tact was displayed in the balancing of colour.

The most recent labour of Mr. Fanto was done in connection with the revival of an opera which should possess especial interest for Englishmen, since its very first performance took place in London. On the 12th of April, 1826, Weber brought out his "Oberon" at Covent Garden. It is a curious

fact, by the way, that yon faithful chronicler of the stage, Genest, dwells upon the performance at length—speaks of its success, too—but never mentions Weber's name! He has, however, some words of praise for the manufacturer of the wretched libretto, Planché, now all but forgotten.

The closing scene of "Oberon" offers an opportunity for the correct application of historical costume. For the rest, fancy may reign supreme, even with regard to the Oriental incidents in the opera—in other words, an artist is free to show what he can do. Two of the most captivating scenes are that of the mermaids and that in which Roxana tries to seduce Huon. Fanto had in his mind's eye for the mermaids' scene something similar to Boecklin's wonderful paintings: a dark stage, with groups of mermaids lolling about on rocks scattered here and there, scarcely discernible in the dim blue light. While the famous song is going on they are supposed to be frolicking, and now and then a flash is sent out by one of those wonderful, silvery-scaled tails as its possessor tosses over, diving into the water. The Roxana-Huon scene, it will be remembered, is a sort of Parsifal-flower-girls scene. Roxana has been rebuffed by Huon and calls her dancing-girls to assist her in corrupting the hero. Huon is clad in a kind of domino of a wonderful purple colour, the dancers



BOOK-COVER

BY MISS PHILLPOTT
(See *London Studio-Talk*, p. 248)

Studio-Talk

in a green quite impossible under an open sky, but marvellous in the artificial mellow light of the stage. As they dance, occasionally sinking in his arms, or twining theirs about him, while Kundry's predecessor, Roxana, lies near by, clad in a robe of white and richest orange dye, the whole blends into a melody of colours as entrancing as any melody of music can be.

H. W. S.

aims and methods of the Society. Already there is an appreciable advance in the quality of the collection brought together and a diminution in the amount of commonplace work which has in past years spoiled the effect and lowered the average of the annual gatherings; and if the members will only realise what opportunities are offered them now of increasing the importance and authority of the association to which they belong, this comparatively small beginning can be developed into a movement of very great significance.

That the present exhibition gains greatly from the presence in it of memorable canvases by Mr. Alfred East and Professor von Herkomer is evident enough. Mr. East's *Evening on the Cotswolds* and *Dawn and Daylight* are two of his most characteristically accomplished productions, with remarkable beauties of execution and sentiment, and Professor von Herkomer's portrait of *Miss Gwenddydd Herkomer* has a quality of forcible statement that makes it deservedly prominent in the gallery. But besides these commanding contributions there are others which give the greatest interest to the show, such as *The Timber Haulers*, by Miss Kemp-Welch; *Between Dedham and East Bergholt*, by Mr. Walter Fowler; *The Accused and Sunset: Rose and Gold*, by Mr. F. F. Footett; *Sunrise o'er the Woodland*, by Mr.

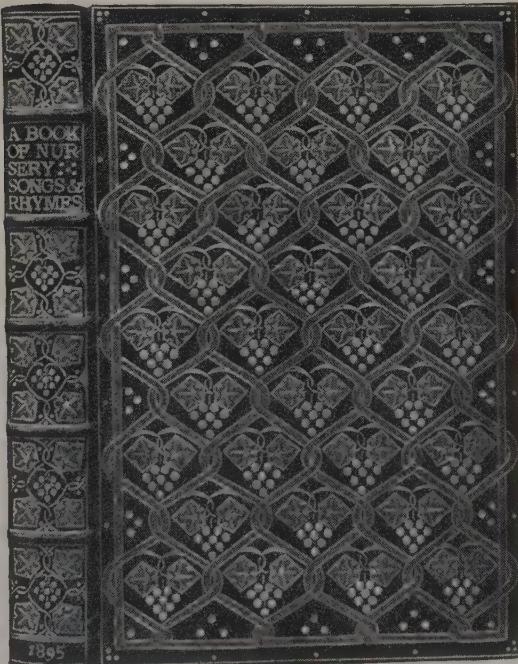


BOOK-COVER
(See *London Studio-Talk*, p. 248)

STUDIO-TALK

(From our own Correspondents)

LONDON.—The present exhibition of the Royal Society of British Artists deserves particular note, because it gives definite signs of a change in the policy of an association which has been too long content to plod along in a narrow groove and to respect antiquated traditions. For some years past the Society has made scarcely any perceptible movement; shows have been merely repetitions one of the other, and have varied hardly at all in character or atmosphere; but the election of Mr. Alfred East as President has introduced a new influence into the Suffolk Street Galleries, and this new influence promises to bring about a very desirable alteration in the



BOOK-COVER (See p. 248) BY MISS WOOLRICH

Studio-Talk



CARTOON FOR STAINED-GLASS WINDOW
BY ARILD ROSENKRANTZ

Wynford Dewhurst; *A Scene in Morocco*, by Mr. G. C. Haité; *The Beach, Paris-Plage*, by Mr. J. D. Fergusson; and *The Mid-day Heat*, by Mr. Algernon Talmage; and there are many other oil-paintings and water-colours which claim no small measure of attention. Altogether, there is much that is encouraging in the view that the members of the Society have this year taken of their responsibilities, and there is great promise of future progress.

An exhibition such as that held at the Grafton Gallery, in October, entitled "Artists at Work," would have been impossible ten years ago, when the passion for handicrafts was still in its infancy, and when craft-workers could not be sure of patronage and encouragement. The influence of Morris has been slow in its working, but it has been so sure that to-day one is in dread of seeing the desire to produce artistic objects become a mania of the fashionable world. At this exhibition a hundred and twenty craft-workers were represented, and as a great number of these may frankly be called amateur, it was surprising to find so much work that was truly good, if not excellent. Prominent in popularity, and in two or three instances prominent in merit also, were the cases of jewellery and personal ornaments. The carved and coloured horn, so particularly the prerogative of Lalique, is being handled with skill, delicacy, and taste by Mr. F. Partridge. Horn work was also shown by Mrs. Edith Dick, whose designs are attractive by reason of their extreme simplicity, and consequently most agreeable to

English taste. Among jewellery designers Miss Hallé still holds the high standard that has won her renown.

In the truly feminine realms of embroidery and lace one looked in vain for a trace of freshness and originality of design, and this was most markedly the case with regard to the great lace industry of Ireland. Here the lack of modernity carries with it a prison-bound monotony which cries out for release. Miss Garnett, the weaver of the Windermere linens, is a nature worshipper after the pattern of the Greeks. She draws all her inspiration from what she sees out of doors. Another worthy maker of beautiful stuffs is Miss Charlotte Brown, whose materials bear the stamp of personality, and carry with them the merit of cheapness. In the designing and making of book-covers, also a feminine occupation to a large extent, there was perhaps less mediocre work to be seen than in many others. We reproduce on pages 246-7 some work of this kind exhibited by Miss Phillpott and Miss Woolrich. An exhibit of stained glass showed, in all seriousness, the way in which a window is made, and placed before the public the fact so little known, that the material itself is as beautiful to-day in colour as it was in mediæval times. The exhibitor, Baron Arild Rosenkrantz, has gained reputation as the maker of windows which are rich and harmonious in colour. The revival of tapestry weaving in England is slow, and at present no important results can be noted. Miss



FIRE-SCREEN CENTRE
BY PHILIP AINSWORTH

Studio-Talk



EMBROIDERED BORDER

BY MISS GARNETT



SILVER TEAPOT

BY B. CUZNER

Gleeson exhibited a small panel, modern in feeling and showing promise for this craft; and the workmanship of the London School of Tapestry Weaving deserves notice, though nothing can yet be said of the progress in design. A new tapestry loom, horizontal instead of upright, was exhibited by the Decorative Needlework Society, and being small and light, may tend to popularise tapestry and encourage fresh workers in this art. Mrs. G. F. Watts, whose pottery is now too well known to demand praise, had a large display of work, and a few of the minor exhibitors were interesting from the quaintness of their subjects if not because of their intrinsic merit. These latter, however, should hardly be counted as serious workers. Their endeavours are mostly directed in channels where novelty steps in to fill the place left vacant by Art.

Perhaps it may not be long before we have a recognised "Lyceum of Handicrafts," an Academy of Applied Arts, which will enable its members to be worthily classified as artists, and, in ennobling the members, restore "Decoration" to the position it once held.

The "Dove Cross" in Mr. Edmund Hunter's fine design, which we reproduce on this page, forms the central ornament in an altar frontal chosen from his work by Queen Alexandra for the private chapel at Windsor Castle. It was executed for Her Majesty in white and gold silk brocade by the St. Edmundsbury Weaving Industry, established by Mr. Hunter some three years ago at Haslemere, in Surrey. The work was woven on hand-looms by some of the historic Spitalfields silk weavers, brought to Haslemere by Mr. Hunter to start and develop his industry, in which he aims at uniting artistic design with better craftsmanship than can be obtained by the use of the power-loom.

The Society of Portrait Painters' Exhibition again maintained its representative standard. Mr. Orchardson, R.A., and Mr. Sargent, R.A., by the presence of their work enhanced the character of distinction which always belongs to the Portrait Painters' Society. A notable feature of the recent show were the portraits by the late Fantin Latour and the late Eugène Carrière. Sir L. Alma-



"THE DOVE CROSS," DESIGNED BY EDMUND HUNTER AND HAND-WOVEN IN SILK BY THE ST. EDMUNDSBURY WEAVING INDUSTRY

Studio-Talk

Tadema, R.A., exhibited an early work. The vivacity of Mons. J. E. Blanche was in evidence in two or three portraits. Mr. Lavery's portraits and the originality of his *Mrs. Cunningham-Graham*, Mr. H. de T. Glazebrook's *Mrs. Fairclough*, Mr. E. A. Walton's *J. W. Cruickshank*, Mr. J. J. Shannon's *Mrs. George Frampton and her son* contributed much to the interest of the exhibition. The work of Messrs. S. J. Solomon, A.R.A., Prof. von Herkomer, R.A., Herman G. Herkomer, Harris Brown, Percy Bigland, G. Henry, W. G. von Glehn, A. Hacker, A.R.A., Melton Fisher, C. H. Shannon, Harold Speed, and R. Jack completed the representative character of the show. The decorative manner of treating portraiture affected by A. Mancini was seen to advantage in *The Marquis del Grillo*. The portrait by M. Besnard was scarcely in that eminent painter's best manner. *Miss Lamb*, by one of the youngest members, Mr. Wm. Orpen, will be remembered with the best things of the exhibition. Among a number of works which we would wish for space to mention are those by Messrs. Sholto Douglas, Neven du Mont, T. Blake Wirgman, C. Colyn Thomson, A. Hayward, Miss B. Macdonald and Miss M. L. Waller. Three pieces of sculpture by M. Rodin added to the interest of the rooms.

The Institute of Oil Painters' Exhibition as usual comprised works very dissimilar in aim. It included the fancy and delicacy of Mr. Charles Sims' work and the older-fashioned, more formal methods of picture making. One of the best exhibits this year was Mr. Sims' *The Little Faun*, and another, Mr. Hughes Stanton's *Pas de Calais*. There was also Mr. Sargent's *Venetian Tavern*; and, among other pictures of importance, *The Landing Stage, St. Ives*, of Mr. John Muirhead; Mr. Robert Little's *The Valley of the Thame*; Miss E. M. Peile's *Harvest Time*; the *St. Cecily* of Mr. Reginald Frampton, and good examples of the work of Mr. John R. Reid and Mr. Walter Donne.

The water-colours which we reproduce from the work of Mr. O. Wynne Apperley formed part of an attractive exhibition which the artist held at the

Baillie Galleries. Mr. Apperley's work promises us a painter in water-colours with freshness of view and a technique pleasantly free from mannerisms. It shows a genuine attempt to obtain truth of tone and sympathetic colour, and a wish to approach Nature closely as the only source of inspiration.

At the Society of Twelve's Exhibition Mr. Charles Ricketts showed some thoughtful pencil drawings. Chief among Mr. Strang's exhibits was the *Silene*, a beautiful water-colour. Mr. John exhibited a girl's head, showing his mastery as a draughtsman; a drawing, *The Bathers*, was in his less attractive manner. Mr. Charles Conder in *Offrande* was at his best, and the drawings of Mr. Will Rothenstein were precise and interesting. Professor Legros showed some of his distinguished drawings, and



"SANTA MARIA DELLA SALUTE,
VENICE"

BY O. WYNNE APPERLEY

"PIAZZA SAN MARCO, VENICE." BY O. WYNNE APPERLEY.





Studio-Talk

with Mr. D. Y. Cameron and Mr. Clausen contributed to the exhibition work of a more restrained but not less effective character than other exhibitors. Mr. Clausen at his best, as a draughtsman, has few equals among his contemporaries. Mr. Muirhead Bone's work is, as usual, very remarkable in its rendering of complicated detail and in the suggestion of movement which such a drawing as *The Great Gantry, Charing Cross* shows. The Watteau-like studies in chalk by Mr. C. H. Shannon, the theatrical style of Mr. Gordon Craig, and the scholarly designs of Mr. Sturge Moore were very representative of the skill of those artists.

The exhibition of M. Theodore Roussel, at Messrs. Colnaghi's, revealed a finely equipped painter, who up to the present has sedulously avoided calling attention to himself in our exhibitions. His enthusiasm for the late Mr. Whistler and his concern with working his own theories in art have accounted, perhaps, for this reticence in the matter of challenging public attention. At times, perhaps, his art errs in its inclination towards over-sweetness in the arrangement of his harmonies. The subtlety of Whistler's genius enabled that master to achieve results in this direction impossible to follow. M. Roussel is in possession of a remarkably extensive knowledge of the technical processes of painting. Much of his work, especially *The Reading Girl*, possesses qualities of unusual beauty.

Mr. A. W. Rich's show of water-colours, held at the Carfax Gallery in November, was another exhibition by a painter whose art is too sensitive for the unsympathetic atmosphere of mixed exhibitions. Of the painters who at present confine the practice of their art almost exclusively to water-colours Mr. Rich stands in the very first rank. His work is characterised by its unaffected study of the great

English water colourists, and by the evidence of true delight in nature expressed in it.

The Winter Exhibition of the Royal Society of Painters in Water Colours is this year as varied and extensive in character as ever. It lacks a feature of the summer exhibition, viz., the contributions of Mr. Sargent; but the work of such members as Messrs. J. M. Swan, G. Clausen, A.R.A., R. Anning Bell, J. W. North, A.R.A., Robert W. Allan and R. Little guarantees the continuance of the Society's traditions of success. Apart from the well-established work of members, interesting exhibits in the present exhibition are *The White Cottage*, by Mr. H. S. Hopwood; works by Mrs. Stanhope Forbes, the *Sea Maidens* of Mr. J. R. Weguelin, and a painting, *Madonna and Child*, by Miss Fortescue-Brickdale, which must rank as one of the best things from her brush. There are also to be remembered the brilliant fantasies of Mr. Rackham, and Miss Rose Barton's *Fountain in St. Bartholomew's Hospital*, and the always notable work of Mr. E. J. Sullivan, Mr. D. Y. Cameron and James Paterson. Pictures by Mr. Walter Bayes and the drawings of Mr. Louis Davis are among the best exhibits, also *The Dappled Spring*, by Mr.



"EDUCATION" (QUEEN VICTORIA MEMORIAL, LIVERPOOL)
(See Liverpool Studio-Talk)

BY C. J. ALLEN

FIGURES OF "CHARITY" AND "JUSTICE" FOR THE
QUEEN VICTORIA MEMORIAL, LIVERPOOL. BY C. J. ALLEN



Studio-Talk

Herbert Alexander, a younger associate whose work always attracts attention, and the delicate *Summer Frocks* of Mr. H. E. Crockett.

It was not without sadness that our visit was paid to the Goupil Galleries, where the late Mr. H. B. Brabazon for successive years held his distinguished show of water-colours, and where a memorial exhibition of his work has just been held. The delicate order of his talent found in his work an outlet so intimate and personal that it will always retain a unique value.

LIVERPOOL.—Conspicuous among recent improvements here has been the removal of St. George's Church, allowing of the adjoining thoroughfares being widened and a site provided for a memorial to the late Queen Victoria, the cost being borne by public subscription supplemented by a grant from the municipality. Messrs. W. E. Willink, P. C. Thicknesse and Prof. F. M. Simpson were the architects for the memorial, while the sculpture throughout has been

designed and modelled by Mr. Charles J. Allen, and cast in bronze. The general design consists of flights of steps flanked by curved parapets, and balustrading surrounding the central pedestal which supports the colossal figure of her late Majesty. From the angles of the pedestal arise clusters of columns supporting the dome which canopies the figure. At the summit of the dome and poised upon a globe is a gracefully modelled figure of *Fame*, then around the base of the dome are ranged heroic sized figures of *Charity, Peace, Justice* and *Wisdom*, exemplifying the virtues of the late Queen; the glories of her reign being represented by colossal bronze groups of *Agriculture, Industries, Education* and *Commerce*. The unveiling was performed by the Princess Louise, accompanied by the Duke of Argyll, the Lord Mayor and other prominent citizens being present.

H. B. B.

NOTTINGHAM.—We reproduce here some illustrations of leaded glazing by Mr. Alexander Gascoyne of this town. In the library window the designer's idea has been to arrange a bright scheme



LIBRARY WINDOW

BY ALEXANDER GASCOYNE

Studio-Talk



LEADED GLASS PANEL FOR INGLENOOK
BY ALEXANDER GASCOYNE

on a light ground by introducing brilliant pieces of richly-coloured glass here and there, so as to give a sparkling effect. In the mill panel, executed for an inglenook, the golden-browns and various shades of green employed give it a very rich effect. In the next example greens and pale rose venetian opalescent make a harmonious and delicate combination ; while in the fourth, an ingle-nook panel,



LEADED GLAZING
BY ALEXANDER GASCOYNE

pale opalescent blues and green are effectively displayed on a clear ground.

Mr. Arthur Spooner, whose picture *Iris* we reproduce opposite, is comparatively a young man, and almost entirely unknown outside this, his native town. The picture met with high appreciation when shown at the Nottingham Society of Artists' Exhibition, where it occupied the place of honour, and subsequently gained for the artist the highest award of the Trustees of the Holbrook Bequest.



STAINED GLASS FOR INGLENOOK
BY ALEXANDER GASCOYNE

BRISTOL.—We give opposite an illustration of some candlesticks which Mr. John Swaine, of Publow, has designed and executed in oak, a material which, in conjunction with a simple yet pleasing design, has here been employed in an effective manner.

GLASGOW.—In some minute silver and enamel work we saw in Mr. W. A. Davidson's studio recently the extreme delicacy of touch of the expert silver chaser was in evidence, while a collection of *repoussé* portraits, in which every minute feature of

Studio-Talk



"IRIS"

BY ARTHUR SPOONER

the head and face is accurately delineated, stamp Mr. Davidson as a rare craftsman. But even in these days man cannot live by art alone, so in the studio there were also to be seen examples of *repoussé* work and chasing fit to satisfy commerce. Here also, while the design must necessarily be somewhat commonplace, the workmanship is superlative, for the true artist will not permit his hand to do dishonest work.

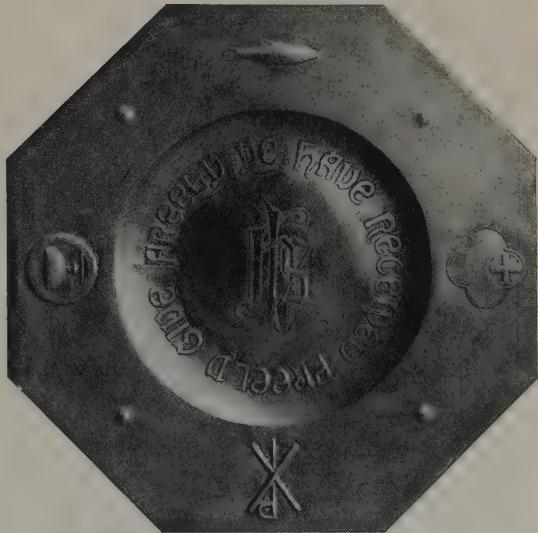
The new scheme for the establishment of a National Collection of Scottish Modern Art has met with general approval, and nothing will be lacking on the part of the representative committee

elected to make the movement successful. Of the lay members it is sufficient to say that Lord Balcarres, Sir John Stirling Maxwell, Professor Baldwin Brown and Mr. Arthur Kay are amongst the number; while Sir Jas. Guthrie, Alex. Roche, D. Y. Cameron and E. A. Walton are but a few in a strong professional group. Whether the inception of the idea is due to the widely extended interest modern Scottish painters have aroused,



OAK CANDLESTICKS
DESIGNED AND EXECUTED BY JOHN SWAINE

matters little; it is not the first time that recognition came to a school of painting like to a prophet from without. It is proposed to raise a capital sum and to create a membership that will insure an annual



BRASS ALMS DISH
DESIGNED AND EXECUTED BY W. A. DAVIDSON

Studio-Talk

income of £1,000, by no means a princely sum for the purpose.

To the recent exhibition of the Royal Scottish Society of Painters in Water Colours, held at the Institute Galleries, sixty-six out of seventy-eight members contributed, besides a few outsiders. Amongst the notable contributions of the latter were *The Onlookers*, by Robert Anning Bell, R.W.S., a powerfully-drawn group of figures in clear, rich, harmonious tones of colour; *In a Hayloft*, by John S. Sargent, R.A.; two gem-like drawings of curious effigies in Westminster Abbey, by William Nicholson; a well-drawn *Interior of a Windmill*, by Curnow S. Vosper; and a powerful handling of a difficult subject, *The Interior of a Sailmaker's Loft*, by the late Miss C. P. Ross, which inspires a deep regret that her undoubtedly influence on contemporary art should have been so prematurely withdrawn.

One of the features of the Exhibition was the

position occupied by the lady members. The canal sketches by Miss Emily M. Paterson, with skilful effects of light and shade and pleasing harmony of colour; a naturalistic flower study and clever examples of book-illustrating by Miss Katherine Cameron; the charming rendering of a white rose by Miss Constance Walton; the decorative and imaginative panel *The Youngest Princess*, by Mrs. Macdonald Mackintosh; the strongly drawn and tenderly coloured figure-studies by Miss H. C. Preston Macgoun, were all, in their various methods, interesting.

The president, Sir Francis Powell, was represented by a refined example of his work, depicting the well-wooded, smoothly-running Esk, under the glow of the golden light of afternoon. This picture has been purchased by the Corporation for the permanent collection. Close by there was one of those bright, sparkling, animated scenes now expected from the brush of R. M. G. Coventry, in which is caught the lazy activity of a Loch Fyne



"THE WESTERING SUN"

Studio-Talk



"DRYAD"

BY JAMES PATERSON



"ROBIN HOOD'S BAY"

BY D. Y. CAMERON

Studio-Talk

fishing village. James Paterson contributed three distinctive works, each worthy of the closest study. His poetic treatment of the nude in *Dryad* was remarkable for refinement of line and delicacy of colour, the whole conception and execution being masterly. One of the most notable pictures of the exhibition was the *Robin Hood's Bay* by D. Y. Cameron—a clear and luminous work, strong in architectural treatment and rich in harmonious browns, reds and yellows. *The Westering Sun*, by James Kay, is instinct with the life and bustle of the busy Clyde—a grim, grey, animated scene, all action and motion, with a fine feeling for perspective, in low tones of grey, green, purple and yellow. Robert W. Allan, R.W.S., sent two striking pictures, *South Ford, Uist*, with fine sense of distance, and *Flower Market, Paris*, delightfully suggestive of the gay capital in architecture and brilliancy of colour.

In *Snow and Mist, Glenbanacher*, T. Marjoribanks Hay was at his best—a simple subject, few colours, a strongly filled-in foreground of rich brown moorland, all composing a fine picture of great charm and restfulness. Tom Hunt was represented by two strongly painted pictures of Breton peasant life; R. Gemmel Hutchison by a fine study of play-

ing children; and Charles H. Mackie by three powerful sketches in which he has maintained the high promise of his earlier work. All over the room one came upon delightful surprises, such as the small cornered picture, *After Rain, Staithes*, by F. Stuart Richardson, R.I., Dutch in scene and feeling, a picture of great strength in its all but monotone of grey. Confined as it was to one room, the concentration offered opportunity for a leisurely inspection and a convenient comparison; while the hanging committee, consciously or unconsciously, by a grouping that conduced to a pleasing colour harmony, added to the enjoyment of the visitor. Altogether the show was one which worthily maintained the reputation of the Society.

J. T.

PARIS.—We give here reproductions of some pictures which M. Henri Havet has recently executed. In these views of the Lake of Como and its vicinity he has succeeded admirably in giving expression to the incomparable charm of this delightful region.

Like many of our great artists, Lépine has not been properly understood and appreciated until



"ISOLA-BELLA"



"VIEUX CHEMIN PRÈS DE VARENNA
LAC DE CÔME." BY HENRI HAVET

Studio-Talk

after death. Yet nowhere can we find an art more simple and perspicacious than his: a fact which has again been demonstrated by the exhibition of his works just held at the Rosenberg Galleries, in the Avenue de l'Opéra. Lépine, like Boudin, is the poetic interpreter of the rivers of Northern France and of her ocean-washed strands. The seductive themes which found expression on his canvases give to them a charm which increases as time goes on, and assures for them a place of honour in the history of French colourists of the nineteenth century.

H. F.

The etching in colours by M. Henri Boutet, which we here present to our readers, is one of a series of figure studies executed by that artist in the Pays de Cancale. The technical interest attached to the modern school of colour-etching is naturally great, and we think the example here illustrated, which is printed direct from the original plates, will be found of especial value to our readers.

By the death of Fritz Thaulow, which took place suddenly at Volendam on the 5th of last month, just as he was on the point of leaving for this city to spend the winter, the world of art has suffered a grievous loss. Though a Norwegian by birth, he had for years past found a home in France. Of his achievements as an artist there is no need to say anything now, for a good deal has already been said about him in THE STUDIO from time to time during the past ten years, and we shall probably have occasion to refer to him again shortly.

GENEVA.—I desire to draw the attention of readers of THE STUDIO to two Swiss artists whose work, appreciated in their own country, deserves to be more widely known. Amongst the best contributions to the recent interesting Fine Art Exhibition at Geneva there

were several landscapes by M. Alexandre Perrier and M. Alfred Rehfous, which awakened no faint admiration in lovers of art from afar, as well as those in this country. One could return again and again to these landscapes, each time with renewed pleasure. One felt that here was no hasty work, no straining after eccentric effect, but the ripe fruit of two artistic temperaments of profound sincerity and of marked individuality.

As a matter of fact, both Alexandre Perrier and Alfred Rehfous already occupy a distinguished position amongst our painters, and their work in its *ensemble* forms one of the most interesting pages of present Swiss art. If their names are not yet blown about the world it is due to a modesty on their part equal to their gifts and to a disinterested



" LAC DE COME : LE SOIR "

BY HENRI HAVET



Henri Boulef

Studio-Talk



INTERIOR OF THE FINE ART EXHIBITION, GENEVA

devotion to their art. Both of them hold on, so to speak, a solitary way, enamoured of Nature, and bent on the patient translation of their individual vision of her beauty into strong, sincere, durable expression. We are here dealing with artists who have got beyond immaturities and fads, who are in the plenitude of their power, and it must be said that in each case it is a power which clothes itself with charm.

M. Perrier has from the first been faithful to a process of the decomposition of light peculiar

to himself, and has worked in it with the skill of a master. When we come to deal with his temperament we find it to be fundamentally *Latin* in quality. His work is characterised by a precision and classic severity of treatment, a rare harmony of design and colour. He is a lover of the mountain and has been much alone with the object of his devotion. His classic visions of Mount Salève seen in the atmosphere of different hours and seasons are powerful evocations which remain for our delight in that chamber of imagery, the imagination, long after we have seen them.



INTERIOR OF THE FINE ART EXHIBITION, GENEVA

Studio-Talk

The same may be said of that striking picture of the higher mountain ranges called *La Montagne après la Bourrasque de Neige* (p. 269), while such a picture as *Soir d'Automne sur le Lac* reveals the artist's feeling for another aspect and mood of Nature. It is a beautiful work, full of peace and harmony.

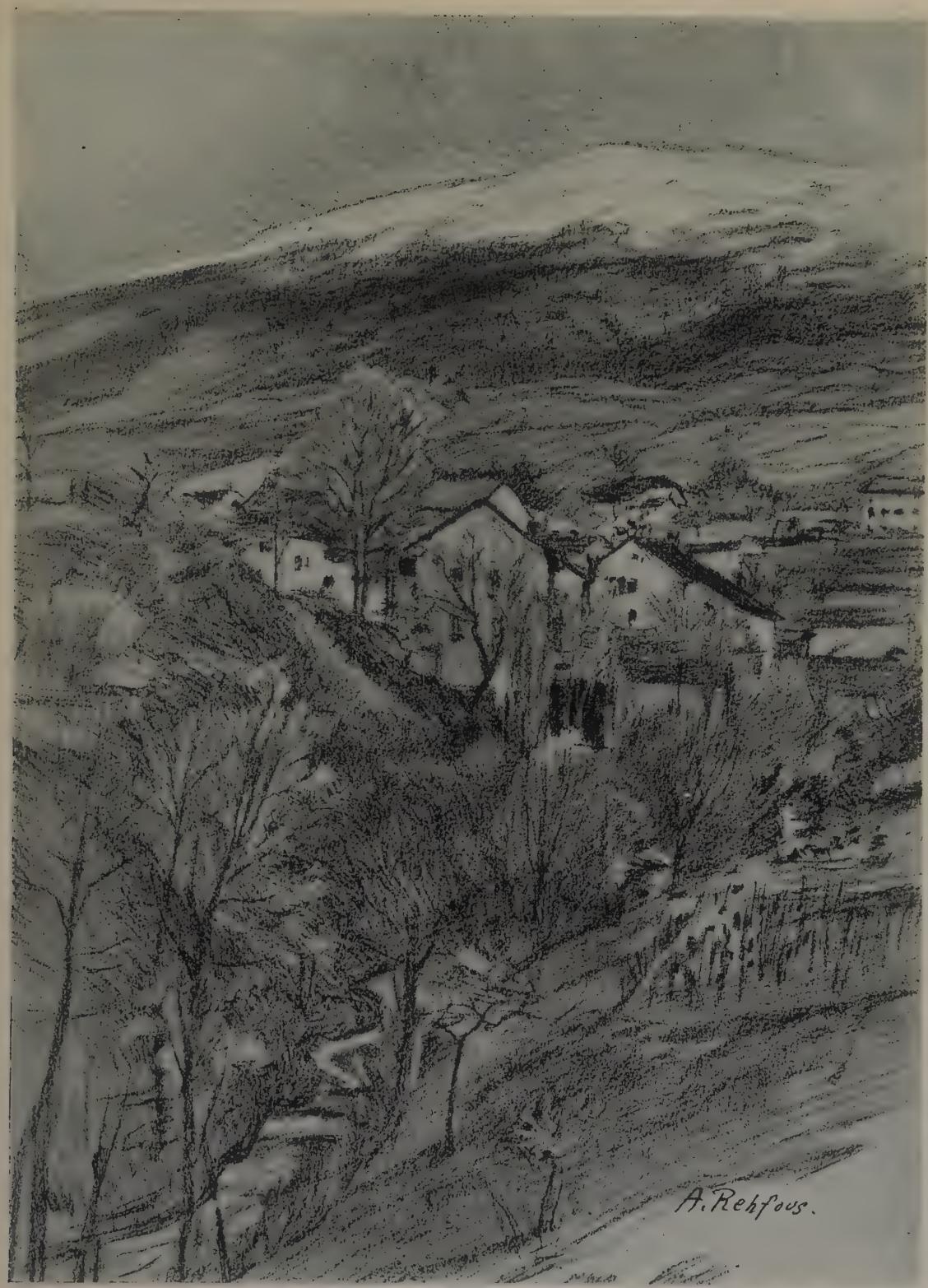
If M. Rehfous has not M. Perrier's classic temperament he is no less a master of his *métier*, and has given us, for our perpetual delight, landscapes full of a sober, quiet, abiding charm. The longer one lives with such pictures as his *La Colline de Saint-Livres*, *Le Plateau d'Ormond* and *La Sarva*, the more one must be impressed by their quiet power and intrinsic beauty. Work that repays study is not common in our day, but M. Rehfous' achievements certainly and rightfully belong to this category. They are not loud, but they are full of sterling quality. His is an art that, if I may so say, wears well. The pictures to which I have referred above are the productions of a mature and thoughtful artist, who has a vision and is as sure in his interpretation of it as in his perception of it. The poetry of the quiet upland

and lowland scenery of Switzerland and certain parts of France has touched him profoundly, and there is a breadth, calmness, sometimes a pathetic power, in his expression of it. A mountain plateau, some smiling secluded corner of the Valais he knows so well, the far-stretching sumptuous plain with the hills closing in the horizon, the open secret of these is with him. The scent of the new-ploughed upland field, the glory of the field of waving, ripe corn in the plain, the rugged and desolate aspect of some poor Alpine village, the pathos of the humble *châlets* clustered together on the mountain slope; all these have had their appeal for him. The contributions of such artists as M. Rehfous and M. Perrier are a decided gain to the art of a country. R. M.

KARLSRUHE.—This has been a jubilee year in Baden, for the Grand Duke has celebrated both his golden wedding and his eightieth birthday. In honour of the double event two exhibitions have been held, one for arts and crafts, and the other retrospective, confined to works produced between 1780 and 1880, at



"LA MONTAGNE"



STUDY. BY A. REHFOUS



STUDY. BY A. REHFOUS



"LA MONTAGNE APRÈS LA BOURRASQUE DE NEIGE" BY ALEXANDRE PERRIER

present in the possession of residents of Karlsruhe. The latter, owing to lack of space, was limited to painters who were either natives of Baden or through their connection with the Art School have exerted special influence on its progress. There were also some works by men less closely bound to the Academy, but who none the less powerfully affected it—Schwind and Courbet, for instance. Courbet was in Munich shortly before 1870, and it is only now that his extraordinary influence on German art is beginning to be understood. It is solely through him that Leibl, Thoma and Trübner reached their highest period between 1870 and 1880; and they again have influenced German artists through a thousand channels.

In comparing with these

paintings of an older school the more modern pictures in the arts and crafts, the impression is not one of great progress; *change* there is, but apparently change for its own sake rather than from an honest conviction that change has followed deeper study and riper experience. And the over-production is enormous. In place of loving care evidenced in the older works, there is now an ever-increasing thoughtlessness, over-haste, and nervous rush. Many mixed methods were to be seen—tinted Indian ink drawings, water-colours, pen-and-ink, and coloured chalks on white and tinted paper, tempera and oils, oil on water-colour. The restless search for novelty is tempting the painter on to dangerous ground.

Thoma showed tempera, water-colours, oils, majolica, lithographs, both landscape and figure subjects. Keller had a vast canvas of Pallas, with white horses, silver chariot, and marble columns,



"EARLY SPRING"

(See Innsbruck Studio-Talk)

BY HANS HINRIKSON

Studio-Talk



PORTRAIT OF A YOUNG LADY

BY JOSEF DURST

in delicate greys scarcely tinted—very decorative. Ritter sent portraits in oil and pastels, all with good execution and great charm and brilliance. Trübner's vigorous brushwork and *à la prima* method lead at times to patches in his pictures, which do not keep their place and cause restlessness. Kallmorgen was fresh, broad and breezy; Von Ravenstein showed a snow scene with russet-grey forest background; Kampmann a sunlit interior, well studied; Von Volkmann, Black Forest scenes, full of good colour, and some lithographs with style and power; Dill, some fishing boats in a soft luminous atmosphere, a change from his Dachau motives; Nagel's winter snow, with deep blue water, was virile and frankly realistic; Haueisen's family group was without air and is heavy in workmanship. Brasch, senr. and junr., Schmitt and Propheter all showed sound and interesting portraits, Bentz and Hasemann cabinet pictures principally from the Black Forest, and Schönleber some of his masterly combinations of strength and delicacy. Far too much second-rate work was admitted, but doubtless this was unavoidable under the particular circumstances, as painters of all schools sunk their differences to do honour to the Grand Duke and Duchess.

F. B.

Innsbruck.—The recent exhibition which the "Künstlerbund" for Tyrol and Vorarlberg held here in the old "Schloss" was its third and, may be, the last, for the society has not met with that material success which it artistically deserves. Little local interest was taken in it, although it contained many works of undoubted talent.

Franz von Defregger (Munich) contributed two studies of Tyrolese men, such as this artist loves to depict. Rudolf Nissl (Munich) contributed several pictures, all in oil and mostly interiors. His *Beer Garden* is a characteristic presentation of one of those places of entertainment. Gustav Bechler (Maurach) sent woodcuts of great promise and three oil paintings, his *Mein Fenster*, exhibited both as woodcut and as an oil painting, being singularly happy in its treatment of light. Albert Stoltz (Bozen) exhibited five water-colours



STATUETTE IN WOOD

BY L. PENZ

Studio-Talk



"THE GRAVE OF EGERIA"

BY ALBERT STOLZ

marked by delicate tones and gentle atmosphere. Moritz and Lena Bauernfeind (Volders) contributed pleasant pictures. Hugo Engl (Silz) gives promise of good work. Josef Durst (Innsbruck), in his *Portrait of a Young Lady* (pastel), is happy in his colouring and arrangement of light. Hugo Grimm (Innsbruck), in a pastel portrait of a little girl, gave us a tender bit of child-life. A pleasing water-colour drawing by Hans Hinrikson (Zürich), gives a glimpse of early spring with the

sun bringing life and warmth to all, including the barn-door fowls. There was not much sculpture; but Ludwig Penz sent some excellent work in wood. Wood-carving is pre-eminently a feature of Tyrol, but the craftsmen are for the most part mere copyists. Herr Penz, however, has thrown off all traditions and given us original creations. The exhibition was tastefully arranged by Hermann Kirchmayr (who exhibited some studies in architecture) and Anton Dittrich.

A. S. L.

MILAN.—The Italian Decorative Art Section at the Milan International Exhibition served to illustrate the progress of this art in our peninsula, and the definite faith of this Italy of ours in the direction of the *Art Nouveau*. After the start at Turin, and the heroic affirmations of several states at that memorable exhibition, Italian artists might



INTERIOR EXHIBITED AT MILAN INTERNATIONAL EXHIBITION

DESIGNED BY V. VALABREGA

Studio-Talk



STAINED-GLASS
WINDOW

DESIGNED BY I. CANTINOTTI
(G. BELTRAMI & CO.)

well have proclaimed here at Milan their awakening to a sense of modern decorative art, the evolution of which is one of the most glorious events of the age we live in. Yet our Decorative Art Section (unhappily the Pavilion was burnt to the ground one morning early in August), rich as it was in exhibitors, did not succeed, as a whole, in inspiring confidence, pleasure or contentment among those who are the leaders in the flowery path of Beauty.

For the most part our artists are lacking in that imperishable sense of modern beauty, that perception which is equal to the very truth of our aesthetics. The schools themselves are refractory to sentiments such as these, and some of them are advancing with difficulty along the new pathway, any progress being due rather to the personal efforts of the students than to the merit of their teachers.

M. Quarti was one of the first artists in Italy to embrace the new expression of beauty. A cabinet-maker rather than a master decorator, in the broadest sense of the word, he has a perception

and a faith that nothing can shake. His manufactory at Milan, from the artistic point of view, is one of the highest order, and it is much to be deplored that the fire should have destroyed his "installations"—a superb dining-room and a delightful little cabinet, of which, so far as I know, there are not even photographs in existence.

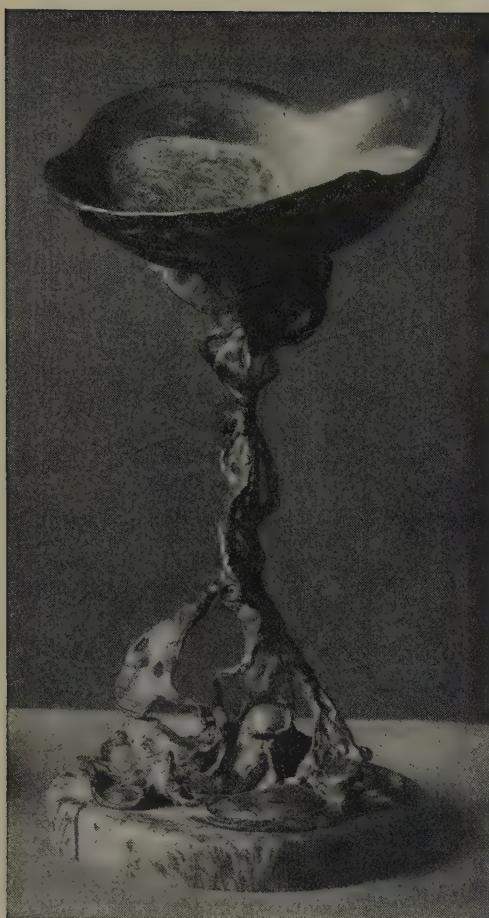
Not far from the stand of M. Quarti was the big two-storeyed exhibit of the Fabbrica Italiana di Mobili. For this display, largely modern in aspect, the two young artists named Sicchirollo



STAINED-GLASS
WINDOW

DESIGNED BY I. CANTINOTTI
(G. BELTRAMI & CO.)

Studio-Talk



JEWELLERY STAND

BY G. LERCHE

were responsible, so far as the *ensemble* is concerned. It was a prominent feature in our section, its only defect being a certain exuberance, for which, however, the national temperament, rather than either of the artists concerned, must be held responsible. The Sicchirrollos also designed a room for an inn, in connection with a competition started by the Touring Club, and the restraint shown in this apartment is matter for congratulation. Several other competitors, aiming at simplicity, likewise obtained remarkable results, quite in keeping with the fine idea of the organisers of the *concours*.

Among the exhibits in the Italian pavilion deserving a visit were those of MM. Monti & Co., of Milan ; M. Valabrega, of Turin ; MM. Cutler & Girard, furniture makers, of Florence ; and M. V. Ducrot, of Palermo. The latter, with whom M. Basile of Palermo is associated as designer, showed furniture almost Louis Seize in style, which, however, was inferior to his modernist dining-room furniture. This plan of applying ancient forms to present-day

furniture is not to be encouraged ; but the firm had some coloured examples of novel pattern, remotely inspired by the Sicilian painted cars, which reveal a style worthy of cultivation, and seem to have a future before them. The association of these two Sicilians is deserving of note, for nothing like it exists in that extreme region of the peninsula, and MM. Ducrot and Basile, both quite young men still, are likely to be most useful to the cause of modern decorative art in Italy, particularly in the south.

In a different style excellent work has been done for some years past by M. Miranda, of Naples, for whom one may predict a future worthy of the grand Italian traditions. M. Miranda is one of Italy's art gold-workers, one of those quite exceptional artists who will not subordinate art to commerce. In a little display in the Italian Pavilion he showed a number of jewels, etc., among them a golden ring inspired by Dante's poem, "The Infernal Tempest." It was the most interesting thing in the exhibition.

I must not forget the wrought-iron work of MM.



BOWL AND STAND

BY G. LERCHE

Mazzucotelli, Engelmann & Co., of Milan, whose display—which was completely destroyed—once again gave evidence of the great power of an artist, the first of his kind in Italy, and one who resolutely believes in the modern æsthetic movement. M. Mazzucotelli, a young man full of energy, is not only the designer but the executant of his work. He has, however, a tendency, which should not be encouraged, to give his metal a flat, almost stone-like appearance.

Studio-Talk



FIGURES ORNAMENTING A GOLD RING BY V. MIRANDA

Nor must I forget the window glass of MM. G. Beltrami & Co., particularly the circular pieces, broadly decorative in style, and intended for private houses and villas. M. Beltrami has several young and energetic collaborators, strongly imbued with modern ideas—MM. G. Buffa, I. Cantinotti, and G. Zuccaro—and he aims at adding the charm of coloured glass to the house of to-day; for in Italy the only stained glass we know is that of the churches. Did space permit, I might also deal at some length with the display of lace by M. Jesurum, of Venice, one of Italy's most representative artists in this department—an artist-manufacturer not adverse to the modern spirit, while still lingering among the models of ancient times.

In the Italian Pavilion of Decorative Art was also seen a delightful display by Mr. Lerche, a Norwegian, but cosmopolitan, for, though now living in Rome, he has worked *un peu partout*—in his native town, in France, in Germany, and elsewhere—ceramic artist, gold-worker, and sculptor. His exhibit was one of the most original seen in Milan, and in drawing attention to him I deeply regret that all this imagination, all this beauty, should have been irretrievably lost; for though this Pavilion and that of the Hungarians were rebuilt before the close of the

exhibition, these and many other treasures could not be replaced.

ALFREDO MELANI.

SAN FRANCISCO.—Peculiar interest attaches to the landscape paintings by Mr. William Keith which we here reproduce. In the disastrous fire which followed the great earthquake in April last Mr. Keith's studio in this city was completely destroyed, and with it many fine can-

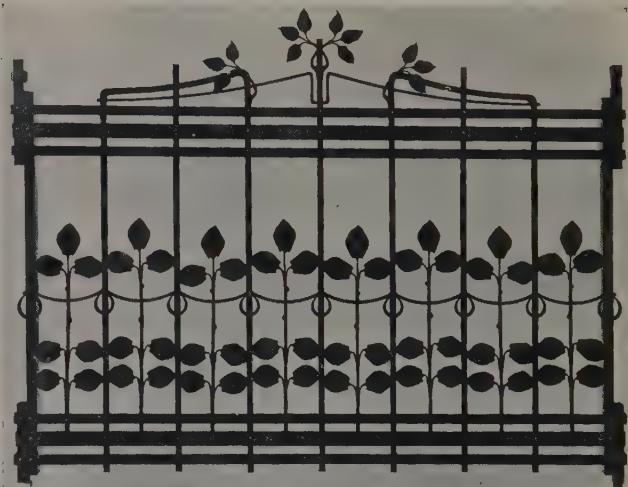
vases, but the day after found him quietly painting in his home studio as though nothing had happened.

The three pictures we reproduce are among a considerable number which he has painted since the fire, and has been exhibiting at Messrs. Vickery, Atkins and Torrey's new galleries—their former premises were also destroyed, and this is their first exhibition in the new premises. Of Mr. Keith's position in the art world of America there can be no question; he is by competent judges regarded as California's most representative painter. We hope before long to speak of his work at greater length.



STAINED GLASS

DESIGNED BY G. BUFFA
(G. BELTRAMI & CO.)



WROUGHT-IRON GATE BY A. MAZZUCOTELLI, ENGELMANN & CO.

Studio-Talk



"THE HARVEST MOON"

BY WILLIAM KEITH



"THE SHADOWED STREAM"

BY WILLIAM KEITH



"THE RIVER"

BY WILLIAM KEITH

REVIEWS AND NOTICES.

The Shores of the Adriatic. By F. HAMILTON JACKSON, R.B.A. With drawings by the author. (London: Murray.) 21s. net.—Dealing as it does with a part of Italy that, with the exception of such towns as Ravenna, Rimini and Brindisi, is comparatively little known to English travellers, this new volume is a very valuable contribution to the literature of the Adriatic. As is well known, Mr. Jackson is an accomplished practical architect, as well as an eloquent lecturer on architectural and archaeological subjects, who has necessarily but little time to devote to travelling. The collection of his material in the present instance, he explains, has been spread over several years, but he has woven his scattered experiences into a very interesting consecutive narrative; and though he says that he has endeavoured to regard everything from the æsthetic point of view, he has been careful in every case to tell the whole story of the evolution of the buildings he describes, to bring out the connection

between them and their environment alike of the past and of the present. Although the public has been to a certain extent spoiled for the right appreciation of black-and-white work by the many books recently published with coloured illustrations, lovers of fine architectural construction and decorative detail will delight in the many fine drawings that enrich Mr. Jackson's delightful volume, amongst which are specially noteworthy the *West Door of S. Valentino Bitonio*; the *Panels from the Ambo* of the same church; the *Archivolt of the side Door, S. Maria Maggiore, Barletta*; the *Detail of a Jamb of S. Leonardo*, between Manfredonia and Foggia, and the *Detail of the Atrium of S. Clemente in Casanova*. Several of the subject photographs, such as the *Shop in Torre de Passeri*, and the *Comfort and Discomfort*, the latter a portrait-group of a maiden of Bari holding twin babies in swaddling-clothes, one in each arm, are very pleasing.

The Thames, from Chelsea to the Nore. Drawn in lithography by THOMAS R. WAY, with descrip-

Reviews and Notices

tive text by WALTER G. BELL. (London : John Lane.) 42s. net.—The intention of this work is to deal with the modern aspect of the Thames, which, as Mr. Way says, is picturesque enough to be interesting without any antiquarian flavour. In the collaboration with Mr. Walter Bell as an author the artist has found a student of the river as appreciative of its unfamiliar aspects as himself. Mr. Way's lithographs witness to his artistic scholarship. He manipulates his medium with that appreciation of blacks and greys which constitutes its charm, and yet he has not been led astray into a technique showing virtuosity at the expense of topographical truth. He has restrained his delight in the artistic possibilities of the lithographic chalk within the boundaries imposed by a very conscientious adherence to fact and to the details and relative proportions of buildings, etc. His ability to practise this restraint is the secret of his success in a field where many have failed who, like himself, have brought to a topographical task full artistic appreciation of their subjects. This happy conjunction of qualities gives an exceptional and permanent value to Mr. Way's work. It will interest our readers to know that two hundred and fifty of the lithographs are for sale in separate copies, and a special set of twenty-five hand-pulled proofs, twenty of which are also for sale, have been printed. The ordinary edition has been restricted to three hundred and ten copies, and all the drawings have now been erased from the stone.

Decorative Plant and Flower Studies, for the Use of Artists, Designers, Students and Others. By J. FOORD. (London : Batsford.) 30s. net.—Some five years ago Miss Foord published a volume of "Decorative Flower Studies," which formed the subject of a special notice in our pages (see THE STUDIO, July, 1901). Since that time she has been engaged in preparing an entirely new series of studies which now make their appearance in the handsome quarto volume before us. We may say at once that excellent as were her first series of drawings, those now published show a distinct improvement, not only, as Mr. Lewis Day says in his introductory note to the volume, in respect of draughtsmanship, but also as we certainly think in composition. The forty subjects included in this series cover a wide range; besides a goodly selection of herbaceous flowering plants, cultivated and wild, there are shrubs like *Pyrus Spectabilis*, *Pyrus Japonica*, *Diervilia Rosea*, *Kerria Japonica*, *Azalea*, *Oleander*, *Rhododendron*, *Privet* and *Snowberry*, climbers like *Cobaea Scandens* and *Clematis*; and among trees the *Tulip Tree*, the *Ash Tree*, *Arbutus*,

and the *Spindle Tree*. Each subject is illustrated by a full-page coloured plate and numerous drawings of details in black and white, the former reproduced by a French stencil process as was the case with the first series. They are all remarkably beautiful, though not all decorative in the same degree; in this respect there are few so attractive as the purple *Salsify*, a denizen of the kitchen garden, whose decorative beauty as here presented is quite a revelation. Throughout these studies Miss Foord's aim has been, as she says, not to give a naturalistic presentation of the plant, but to express, "by simple and severe treatment of line, the whole strength, delicacy, and character of the form." It is the realisation of this aim which gives to her volume its great value as a source from which the student of design may derive inspiration in abundance; but apart from purposes of utility, the drawings—the coloured ones at all events—have an intrinsic beauty of their own which will commend them to others besides students—to all, in fact, who, like the author, are lovers of mother earth's floral offspring.

British Malaya. By Sir FRANK SWETTENHAM, K.C.M.G. (London : John Lane.) 16s. net.—This new and authoritative work on the origin and progress of British influence in the Malay Archipelago, from the able pen of the late Governor of the Straits Colony, will appeal not only to those interested in the geographical and political questions discussed, but also to the comparatively restricted public who delight in Oriental art work unmodified by Western influence. The author has supplemented the many photographic illustrations of typical scenery, natives, houses, etc., with some noteworthy examples of Malay textile fabrics, gold, silver, and mixed metal vessels, niello work, weapons of various kinds (some of them richly chased), and baskets of plaited fibre—certain of them relics that have been handed down from generation to generation, others of modern manufacture—all of which are now in the possession of the author, who appears to combine with the courage and resource of the sailor and the political acumen of the diplomatist no little æsthetic feeling.

A Book of English Gardens. By M. R. GLOAG. With illustrations in colour by KATHERINE MONTAGU WYATT. (London : Methuen.) 10s. 6d. net.—In his interesting essay on old gardens in general, serving as introduction to a series of typical English examples illustrated in colour, the author dwells on the fact that the love of the cultivation of flowers was inherent in the human race from the earliest times, and has ever been an ennobling and refining

Reviews and Notices

influence ; notes how great an effect the passing of the praise of gardens into literature had on the culture and discovery of plants, and comments on the causes of the great changes in taste that have come about during the last century. A true lover of the old-fashioned formal garden, he mourns over its decline. He for one can see little to admire in the styleless plantations of the present day, in which he says "flowers run riot and no bedding system is followed." There are beautiful flowers and lovely green grass still, he admits, but no modern grounds can compare with Nonsuch, Moor Park, Sheen, Hampton Court, and other fine creations produced "when people wrote and thought about and planned their gardens, not only grew flowers in them." Beginning with the monastery garden at Abbotsbury in Dorsetshire, and ending with Wrest Park in Bedfordshire, the latter designed by Le Nôtre, Mr. Gloag passes in able review a considerable number of historic gardens, and spares a few pages to those of certain humble country cottages, to which he pays a just tribute of admiration, recognising "that the passion for flowers and the love of colour which is born of their beauty is to be seen in them more than anywhere else."

Early English Prose Romances. Part II.—Robin Hood. Text after W.M. J. THOMS. Illustrated and ornamented by HAROLD NELSON. (Edinburgh : Otto Schulze & Co.) 12s. 6d. net.—No less attractive as an example of fine printing than the first part of this work, which contained "The Lyfe of Robert the Deuyl" (reviewed in THE STUDIO for June 1905), this reprint of "The Noble Birth and Gallant Achievements of that Remarkable Outlaw, Robin Hood," will perhaps appeal to a wider public, for there must be few indeed who as children have not been deeply fascinated by this tale of the olden time. The same admirable qualities which distinguished Mr. Nelson's drawings in the first part are here in evidence, and are completely in keeping with the spirit of the narrative. The borders and the head and tail pieces are especially meritorious, and we think are marked by more assurance than some of the full-page illustrations, where a certain amount of hesitation is observable.

Picturesque Brittany. By Mrs. ARTHUR G. BELL, with illustrations in colour by ARTHUR G. BELL. (London : Dent.) 10s. 6d. net.—This attractive book is a record of a trip in Brittany of several weeks' duration, supplemented by a general account of the whole of the province. Mrs. Bell deals in an interesting manner with the characteristics of the Bretons, and touches the historical and

legendary side of her subject with her accustomed insight into its results, as shown in the present-day characteristics of the peasantry. Her descriptive powers find their true channel in such a work as this, and the charm of her writing entirely dispels from her pages, full of carefully-acquired information as they are, that suggestion of the guide-book which is not always inseparable from works of this kind. It is refreshing as the impressions of a student and lover of beauty whilst travelling through a province so essentially interesting as Brittany, both in regard to its inhabitants and the character of the country. The illustrations of Mr. Arthur Bell display his sense of colour and highly-skilful draughtsmanship in dealing with the difficulties of street architecture, and in composing his pictures as effective illustrations to such a brightly-written book.

Westminster Abbey : Its Story and Associations. By MRS. MURRAY SMITH. (London : Cassell.) 6s. net.—As the daughter of Dean Bradley, who passed away soon after the Coronation of King Edward VII., at which he assisted, Mrs. Murray Smith has had exceptional facilities for studying the beautiful building that was under her father's care for so many years and with which she has been familiar from early girlhood. Her "Annals of Westminster Abbey," published some thirteen years ago, at once took rank amongst the standard works on the subject, but it is now necessarily to a certain extent out of date, and the new condensed edition just issued under a different title, that contains all that was essential in its predecessor, and brings the story of the Abbey down to 1906, will be gladly welcomed by all who are interested in the grand old church that has been for centuries so intimately associated with the national life.

Saunterings in Spain. By FREDERICK H. A. SEYMOUR. (London : T. Fisher Unwin.) 10s. 6d.—Although he lays no claim to original research and has given to his interesting volume so very unpretentious a title, Mr. Seymour has evidently been a most thoughtful student of the history of the Moors in Spain, an able summary of which he gives before describing the towns visited by him, where their influence is still most clearly seen. He dwells on their extraordinary administrative ability contrasting so remarkably with the weakness of the race they conquered ; declares that the latter owed to them all that they learned of the arts of peace and much of those of war ; traces the gradual amalgamation between the two originally hostile peoples, and brings out very forcibly the fact that during their seven hundred years' co-

Reviews and Notices

existence they were not, as has been so often assumed, always at daggers drawn. Perhaps the most interesting chapters of the book, in which there is not one dull page, are those on the Alhambra, for which, as would be expected, the writer has a boundless admiration.

Six Lectures on Painting and Aims and Ideals in Art. By GEORGE CLAUSEN, A.R.A., R.W.S. (London : Methuen.) 3s. 6d. and 5s. net respectively.—Full as they are of clear definitions of the principles that should govern art production, and of suggestions as to how those principles should be put in practice, these two series of lectures, recently delivered at the Royal Academy by the present Professor of Painting at that institution, should be put into the hands of every young student. Mr. Clausen is an eloquent speaker and writer as well as an accomplished painter; he knows how to select examples of what he wishes to enforce, and he has a humorous way of stating incontrovertible facts which impresses them on the memory of his hearers and readers. Specially noteworthy are the lectures on "Realism and Impressionism," on "Imagination and the Ideal," and on "Style," which are free from the obscurity that so often confuses issues on those much discussed subjects.

A Wanderer in London. By E. V. LUCAS. (London : Methuen & Co.) 6s.—Though Mr. Lucas confesses to being but an indifferent Londoner, he here shows himself to be an uncommonly shrewd observer of the many and varied aspects of the great metropolis, and the no less heterogeneous ways and moods of its teeming population. From Chelsea to Blackwall, from Hampstead to Southwark, little that is interesting seems to have escaped his eye, nor does he hesitate to say what he thinks whenever occasion calls for plain speaking. Thus he notes the prevailing indifference of the public to the memory of the great, as shown by the want of attention paid to most of the statues erected to them in London. The author has, of course, a good deal to say about the great art collections. The National Gallery is discussed in two chapters, marked by the candour which characterises his observations throughout. Of the large number of illustrations accompanying the text the majority are reproductions of more or less familiar masterpieces of painting in this collection, but more to the purpose are the coloured illustrations by Mr. Nelson Dawson, who has here given us a number of up-to-date glimpses of London, even the motor omnibus not being absent.

Three New Plays. By A. R. WILLIAMS. (London : T. Werner Laurie.) 5s.—"Fame and the

Artist," a one-act play; "The Street," in three acts; and "Jack Hamblin: Gambler," in one act, are the three plays here presented by Mrs. Williams in a volume which leaves nothing to be desired in get-up. The author, who gives abundant evidence of dramatic instinct and feeling in her writing, has selected themes which mark a distinct departure from the conventional English drama of the day; and her treatment of them reveals some of that intellectual earnestness which characterises the modern German and Scandinavian "social" drama. The last of the plays, the plot of which is laid in the Far West, opens with an expressive coon song by Mr. Paul Bevan, well known for his renderings of Japanese melodies.

Schmuck und Edelmetall-Arbeiten. Edited by ALEXANDER KOCH. (Darmstadt : A. Koch.) Mk. 16. —This, the ninth of a series of very useful technical handbooks, gives a great number of reproductions of typical contemporary German, Austrian, and French designs for decorative metal work, amongst which the necklaces, bracelets, combs, and buckles of Lalique of Paris, Geyzer of Florence, Erlers-Samaden of Munich, Riegel of Kempten, and Behrens of Düsseldorf, are especially satisfactory.

Embroidery and Tapestry Weaving. By Mrs. ARCHIBALD H. CHRISTIE. *Writing and Illuminating, and Lettering.* By E. JOHNSTON. (London : John Hogg.) 6s. and 6s. 6d. net respectively.—These two volumes belong to the "Artistic Crafts Series of Technical Handbooks," which Prof. Lethaby is editing—an admirable series of textbooks written by authors who have an intimate practical acquaintance with the various crafts of which they treat. The art of embroidery, with which Mrs. Christie's book principally deals, is one which, as she says, may be of the highest or the most homely character, and in its simpler aspects should be the accomplishment of every woman; and, moreover, it is one which offers an almost infinite diversity of work, alike in design and method. Of stitches alone, some forty kinds are here explained and illustrated by clearly drawn diagrams; methods of work, also amply illustrated, occupy several chapters; while others are devoted to tools, appliances, materials, garniture, etc. No less thorough is Mr. Johnston's treatment of another art which, like embroidery, has fallen from a high estate. It is a fascinating art, and this book, with its exhaustive and lucid exposition of ways and means, should help greatly towards the revival of it. The book contains over two hundred illustrations and diagrams, and, like Mrs. Christie's volume, has also a number of collotype plates.

Reviews and Notices

Gold, Frankincense and Myrrh, and other Pageants for a Baby Girl. By W. GRAHAM ROBERTSON. With twelve designs in colour by the author. (London: John Lane.) 7s. 6d. net.—In some of his earlier works, notably the "Old English Songs and Dances" and "Old French Songs of Canada," Mr. Robertson proved how thoroughly in touch he is with the romance of the long ago; in this last publication he has, with rare skill, brought the remote past into the present, proving his realisation of the fact that child nature has ever been essentially the same, as well as his deep insight into the secrets of that nature. The little ones to whom his charming poems are primarily addressed will rejoice in their swing and rhythm, their innate sense of the reality of the mystic realm of fairyland; but in the hearts of those whose childhood is past, a vibrating chord of pathos will be struck, so vividly does many a pregnant line bring out all that is lost by growing up. With the "Gold, Frankincense and Myrrh," a true masterpiece of child literature, are bound up a charming birthday pageant, "The Wishing Well," full of quaint fancy and happy suggestion, and a "Masque of Midsummer Eve," that, with its exuberant gaiety and undercurrent of sadness prescient of the death of summer, will rank with the exquisite "Masque of May Morning" of last year, in which the author touched perhaps his highest point of excellence as poet and painter, though many of the drawings in his new volume, especially the charming Portrait of the three-year-old maiden, forming the frontispiece, *The Fallen Skies, The Folk in Green* and *The Call of Dawn*, are as remarkable for delicacy of imagination and feeling for form as anything Mr. Robertson has previously produced.

The illustrated catalogue of the exhibition held this year at the Guildhall, of works by the Early Flemish painters, which has been prepared by Mr. A. G. Temple, the Director of the Gallery, by special sanction of the Library Committee of the Corporation of London, and published by Mr. Arnold Fairbairns (10s. 6d. net), will serve as an appropriate memorial of that interesting event. Mr. Temple contributes a brief introduction containing biographical accounts of the masters represented. Between forty and fifty of the works exhibited are reproduced, and explanatory details are furnished in regard to nearly all the pictures comprised in the exhibition. The entries are numbered from 1 to 80, then follow 99 and 109, but no explanation is given of the double hiatus.

Messrs. T. C. & E. C. Jack, of Edinburgh, who have established for themselves a well-deserved

reputation as publishers of good things in juvenile literature, have added to their list several volumes which will not escape the notice of dispensers of gifts at this season. Foremost among them is *The Child's Life of Jesus* (10s. 6d. net), an elegant volume of some 400 odd pages of clear type, in which Mr. C. M. Steedman tells anew the old, old story with such simplicity of language as becomes a narrative intended for the young. An interesting feature of his presentation is the use he has made of legends, verses, and anecdotes from many sources which throw light on the Gospel records; while in Mr. Paul Woodroffe, who contributes thirty coloured pictures, he has found a collaborator who has throughout treated the sacred themes illustrated in a spirit of reverence and sympathy. In *The Golden Staircase* (7s. 6d. net) we have another attractive volume, containing a comprehensive collection of poems, secular and sacred, chosen with discernment by Louey Chisholm from the writings of a hundred different authors, present and past, with a series of sixteen delightful pictures by Mr. Dibdin Spooner. Miss Chisholm is also responsible for the sheaf of sixteen fairy tales told again in *The Enchanted Land* (7s. 6d. net), and special praise is due to Miss Katharine Cameron for the coloured illustrations accompanying them, which reach a high standard of excellence. Messrs. Jack have also added several volumes to the two series of dainty books for children which have been before noticed in these pages—the "Told to the Children" series and "Children's Heroes" series (1s. 6d. per vol. net).—Two illustrated books for children published by Messrs. W. & R. Chambers deserve a word of commendation. In *The Browns: A Book of Bears* (3s. 6d.), the escapades and frolics of Bruin and his family are treated with pleasing pictorial effect by N. Parker; and in *The Knight Errant of the Nursery* (3s. 6d. net) Mr. W. Parkinson illustrates by a series of coloured and black and white pictures (among which we observe some displaying a fine sense of colour) the military exploits of a young warrior of seven or eight.—Four thrilling stories for boys of riper years, each accompanied by numerous black and white illustrations, come from Messrs. Frederick Warne & Co. In three of them—*Loyal and True*, by H. Escott-Inman, *The Second Form Master of St. Cyril's*, by the same author, and *Clive of Clare College*, by J. Harwood Panting—the story turns mainly on the events of school life, while in the fourth, *Kidnapped by Pirates*, Mr. S. Walkey and his pictorial collaborator, Mr. Paul Hardy, have

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found a fruitful theme in adventures of a still more stirring kind. The tone of these stories is perfectly wholesome, without savouring of "goody-goodness." The price of each volume, bound in cloth, is 3s. 6d. For children of more tender years Messrs. Warne provide two of *Randolph Caldecott's Picture Books* (1s. 6d. each, net), both containing charming illustrations in colour and black and white. Mr. F. Tempsky, of Vienna, sends us *Kling-Klang-Gloria* (Mk. 4), an oblong-quarto volume of German "Volkslieder" and "Kinderlieder," set to music by W. Labler, and illustrated with sixteen full-page coloured illustrations, quaint in composition and fascinating in colour, by H. Lefler and J. Urban, each page being embellished with a variety of vignettes, borders, etc. The book bears eloquent witness to the increasing attention which leading artists in Austria and Germany are giving to matters affecting the enjoyment of the rising generation.

The Old Masters Complete (Klassicher der Kunst). Vol. I, *Raphael*, \$1.80. Vol. II, *Rembrandt*, \$2.40. Vol. III, *Titian*, \$1.80. Vol. IV, *Durer*, \$3.00. Vol. V, *Rubens*, \$3.60. Vol. VI, *Velasquez*, \$1.80. Vol. VII, *Michelangelo*, \$1.80. (Boston: C. A. Koehler & Co.)—C. A. Koehler & Co., of Boston, have done a service to all students of the masters in America by bringing into easy reach the unexcelled series of reproductions listed in the volumes above. The great merit of these books over many excellent publications heretofore available lies in the fact that they furnish not a mere selection of the master's work, but a complete reproduction of the entire series. Such a thoroughness as shown in this undertaking is characteristically German, and the books being, in the first instance, intended for that market carry in each case a short introduction in that language. But the titles of the reproductions are given in English as well, so that this unique publication can frankly be commended to American readers for the very purpose which it was designed to fill. The reproductions, moreover, are listed, showing the various galleries, public and private, where the originals may be seen to-day. Some idea of the value of this publication may be gathered from a mere recital

of the number of reproductions shown in each volume. The Raphael, for example, carries 202 reproductions, the Rembrandt, 405; the Titian, 230; the Dürer, 447; the Rubens, 551; the Velasquez, 146; the Michelangelo, 166.

Alphabets, *Petzendorfer's Atlas*, First and Second Series, \$9.00 and \$7.50. *Dolmetsch Encyclopedia of Ornament*, \$9.00. *Costumes of All Epochs and Countries*, \$8.00. *Decorative Vorbilder*, Vol. XVII, \$5.00. *Der Moderne Stil*, Vol. VII, \$4.00. (Boston: C. A. Koehler & Co.)—This group of books is in



From *Life of William Blake*, John Lane Company

JOSEPH OF ARIMATHEA
AMONG THE ROCKS OF ALBION

ENGRAVING
BY BLAKE



From Life of William Blake, John Lane Company

"OR PITY, LIKE A NAKED NEWBORN BABE
STRIDING THE BLAST, OR HEAVEN'S CHERUBIM HORSED
UPON THE SIGHTLESS COURIERS OF THE AIR."—*Macbeth*

COLOUR PRINT
BY BLAKE

many respects invaluable to art workers and designers. The Petzendorfer atlas of alphabets shows in its plates 150 different styles, including the alphabets of forty-eight foreign languages. Included are 200 initial letters in colours, etc., and 1,000 monograms. The second series shows the most recent and notable types designed and cut in Europe and at various celebrated foundries of the United States, the whole of this series being displayed on 141 plates. The "Dolmetsch Encyclopedia of Ornament" contains 100 beautifully coloured plates, comprising 1,500 reproductions showing in detail the styles of all periods and accompanied by succinct descriptive text and key diagrams. For costumes a similar atlas is offered which will be especially useful to designers, artists and illustrators, comprising 476 coloured reproductions on 119 plates. Volume XVII of the "Decorative Vorbilder" and Volume VII of "Der Moderne Stil" show notable work of the day in decoration, painting, applied arts, etc., rendered in valuable colour plates.

The Life of William Blake. By ALEXANDER GILCHRIST. Edited with an Introduction by W. GRAHAM ROBERTSON. (New York: John Lane Company.) \$3.50 net. Postage, 20c.—In the Blake revival, which has been one of the striking

features of the literary and artistic year, and which has included the publication of the Letters, of a study by Laurence Binyon and a reissue of the critical tribute by Mr. Swinburne, the contribution most directly to the point has been perhaps the reappearance of Gilchrist's life, the standard source for facts and personal interpretation. Mr. W. Graham Robertson, an artist who has won much general notice by his success in reviving the art of the wood-block, and himself an enthusiastic if discriminating collector of Blake material, has prepared the edition and contributes an appropriate introduction. The characteristic designs selected by Gilchrist have been reproduced in illustration, and added to this number is a notable selection of colour prints, drawings, designs, etc., from Mr. Robertson's collection, perhaps the finest collection in existence. This brings the total number of illustrations up to fifty and enhances the value of this timely and perennially interesting publication. A supplementary chapter is added on the colour prints and a full annotated list of Blake's paintings, drawings and engravings, together with the descriptive catalogue of "poetical and historical inventions" prepared for the sale of Blake's pictures in 1809. From Mr. Robertson's introduction we quote the following:

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"As a poet Blake stands on a level with his peers, yet apart from them—a lonely voice before the dawn; a singer of the silent hour, before a wonderful burst of lyric melody hailed the birth of the nineteenth century. As a painter his fame has spread more slowly, owing to the difficulty of seeing his works, which are still, for the most part, in private collections; nevertheless, they now find an ever-widening circle of admirers. Every scrap of Blake's long-neglected writings is eagerly sought for and discussed; the despised pictures emerge from the cellars and attics where they have spent the greater part of a century and find their way into salesrooms, with results highly gratifying to their bewildered owners. William Blake has come to his own at last, extolled alike by poets and painters as one of the supreme magicians of the pen and brush.

"For, in the case of this artist, his two chosen forms of expression must be studied side by side; Blake the poet and Blake the painter must both speak to us in their different languages, the one amplifying and sustaining the other, until we begin to know the third Blake—Blake the seer, the philosopher, and the teacher.

"Flaxman, who himself paid many tributes to his genius, mentions, in sending to Hayley a copy of Blake's Poetical Sketches, 'That Mr. Romney

thinks his historical drawings rank with those of Michelangelo.' The drawings seen by Mr. Romney were possibly the design for Job—'What is man that Thou shouldst try him every moment?'—and *The Death of Ezekiel's Wife*, from which engravings were afterwards executed. In pictorial art Blake's finest work is probably to be found in the *Inventions to the Book of Job*, that sublime series of designs which alone suffice to place their author among the immortals. To produce anything approaching adequate translation into line of the world's greatest poem would seem an impossible feat, but Blake's pictures crown it with an added glory. The subject seems to have fascinated him through life, and it is interesting to see how little the general conception, once formed, changed with lapse of years.

"The early sepia drawing (engraved in 1794) of the lamenting Job with his wife and three friends, in its grandeur and silent majesty of sorrow, might well have found a place in the final series of 1826. The same vastness is there; the same suggestion that these Titanic forms, enduring giant woes in some vague land beyond Time and Space, are symbols of all humanity; the sorrows of the world weigh down the crouching figures, and from their lips comes the cry of suffering creation."



From *Life of William Blake*, John Lane Company

JOB: "WHAT IS MAN THAT THOU
SHOULDST TRY HIM EVERY MOMENT?"

SEPIA DRAWING
BY BLAKE

The Lay Figure

THE LAY FIGURE: ON MISSED OPPORTUNITIES.

"IF THERE is one thing that annoys me more than anything else," began the Man with the Red Tie, "it is to see our artists missing, by their own foolish want of enterprise, real chances of gaining credit and popularity."

"It is not every one," returned the Art Critic, "who can recognise a chance even when it occurs, and there are fewer people still who can make anything out of what they know to be an opportunity. Still, I do not think artists are any blinder to their own interests than other men."

"But I think they are!" cried the Man with the Red Tie. "Some kind of artists are worse than others, of course, but hardly any of them do what they might to advance themselves."

"And may I ask which kind of artist you consider the worst in this respect?" inquired the Critic. "Explain your charges; what evidence have you to bring in support of them?"

"Well, I happen to have visited lately certain exhibitions abroad in which the work of British artists has been shown beside that of men of other nations," said the Man with the Red Tie; "and I noticed in the things that came from this country a singular lack of originality. In design and craftsmanship especially we failed conspicuously to hold our own, and we made, I can assure you, a very poor show beside the others. Don't you call this missing our best chances? I do."

"If you had begun by saying what you really meant instead of by making a general attack upon the whole of British art, you would have found me much more ready to agree with you," replied the Critic; "but I did not feel justified in endorsing such a sweeping assertion as you put forward just now. I am quite prepared to admit that our designers and craftsmen have failed for some time past to turn their opportunities to good account. They have lost the power, as it seems to me, to assimilate new ideas."

"I protest!" interrupted the Designer. "You are not justified in saying anything of the sort. Whatever may be said about other forms of art in this country, I am certain that you are wrong in accusing the designers and art workers of any want of judgment. We have great traditions here of decorative art, and we are striving our utmost to uphold them in a worthy manner."

"Traditions! Yes, you have traditions," returned the Critic. "I would not attempt to deny that, but what I say is that you prefer traditions to oppor-

tunities. You are so scrupulous about observing this rule or that formula that you forget there is anything else to be taken into account. Is there nothing new to be done in decorative art?"

"But why should we seek for anything new?" demanded the Designer. "Should we not be satisfied with what we have? Our clients are content with the old styles, which, after all, are the best, so why give them what they neither want nor understand? If you begin to make experiments in decoration you must inevitably offend against good taste, and you must fail in loyalty to the great traditions."

"What you call loyalty I call stupidity," scoffed the Man with the Red Tie; "your loyalty is leading you into a ridiculous position. Other nations do not hesitate to make experiments which, whether they offend against good taste or not, are certainly instructive. Other nations are trying to learn something fresh and to make a break with the past. We refuse to do anything different from what we have done before, and we cannot see that all the rest of the world is getting tired of the stuff we produce. I say we are foolish to neglect all our chances of playing a leading part in what will be the art movement of the future."

"Does the future concern us at all?" asked the Designer. "I think we are very well off as we are; we need not worry ourselves about what may or may not happen in ages to come."

"You prove my point," said the Man with the Red Tie. "The future is not your concern, and you will go on as you are until your opportunities are gone never to return."

"And meanwhile," broke in the Critic, "this country is being left hopelessly behind in the race. What we will not attempt is being done successfully in many other parts of the world. New traditions are being created, new canons of taste are being established, new creeds are springing up, and we must go on bowing down to our old, battered and absurd idols, worshipping them not because they are of any use to us, but simply because they are old. Indeed, we deserve to be despised. We have been asleep so long that, like Rip Van Winkle, we do not realise that a new generation has sprung up which regards us as out of date. Even now, if we really woke up, we should have a hard fight to recover what we have lost, and the longer we delay the more hopeless our task becomes. It is not what may happen in ages to come that concerns us, I quite admit; it is what is happening to-day."

THE LAY FIGURE.



MODERN PANELS IN CLOISONNE
SHOWING SEVEN OF THE PRINCIPAL STAGES
IN THE PRODUCTION OF AN EXAMPLE OF THE ART



Property of Dr Oure Minneapolis

Shippo Yaki

AMERICAN SECTION

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THE ART OF SHIPPO YAKI. ILLUSTRATED FROM THE COLLECTION OF DR. ALFRED OWRE, MINNEAPOLIS.

BY ARTHUR UPSON.

THE ancient art of enamelling upon metal objects is, without doubt, the most difficult, as it is the least widely appreciated, of the industrial arts. Several European experts, including Audsley and Bowes, without hesitation claim for *shippo yaki* ("the ware of the Seven Precious Things") the honour of being the choicest of the arts of the Orient. The physical and chemical difficulties through which a perfect enamel must evolve, and the great versatility of craftsmanship exacted thereby, are scarcely evident to those who have not closely studied its process. The final achievement of grace in form, colour, and design, and that perfect effect of spontaneity so necessary to unhindered artistic enjoyment, increase in valuation as the labourious means of production is investigated. In direct proportion as difficulties are considered, the success with which they have been concealed in the finished product will influence the critic to inspect the claims of enamel work to superiority over its fellow arts.

The unique possibilities for beauty in various kinds of enamel will explain their persistence from Egypt of the Twelfth Dynasty, which has bequeathed us royal ornaments forty-six centuries old, down to the latest exquisite vase from the hands of a Nami-kawa. At intervals along the dusky ages, every great race has scattered jewelled tribute to this lovely but imperious art: Egyptians, Arabians, Persians, Indians, and Chi-

nese; Greeks, Etruscans, Franks, Saxons, and Celts. Among these and other families of mankind for more than four thousand years, implements of war, and state, and religious service, had been consecrated to beauty by the touch of fused enamels, when, in the sixteenth century of our era, China, beneficent mother of the arts, gave her skill and experience in these materials to the Japanese. And as in earlier arts the Japanese excelled their teachers in elegance and imagination, so in this later one they developed, not without long struggle, an ease and poetic grace unknown to their prosaic instructors, or to any other race.

Setting aside "free" or painted enamels, in which the decoration is applied by a wash upon smooth metallic surfaces in either opaque or translucent colours, we turn to the other main branch of the art for the identification of the finest it has to offer. Of the "bound" or "cell" enamels there are two main kinds, the embedded, or *champlevé*, and the incrusted, or *cloisonné*. Reputable historians of the subject account *filigree* a third division of cell enamels, but it would appear more accurate to consider *filigree* merely a form of *cloisonné* in which the cells have been allowed to remain only partly filled with the fused paste. There is also some confusion as to the use of the term "incrusted"; but this would seem equally unnecessary, since of all enamels only the *cloisonné*



CHINESE ALTAR VESSELS
EARLY MING PERIOD

DR. OWRE'S
COLLECTION

Shippo Yaki



CHINESE BOWL
MIDDLE PERIOD, KEEN LUNG REIGN

DR. OWRE'S
COLLECTION

presents to the eye nothing but the superimposed crust of the decorated object.

In *champlèvè*, the thick, cast brass or copper base is hollowed in places where it is desired to flow the enamels. Upon the more massive pieces, the cells are cast; upon the smaller, they are wholly or in part the result of excavating. The partitions thus created trace the outline of the artisan's design, as in *cloisonné* the applied metal ribbons (*cloisons*) serve the same purpose. *Cloisonné* may well be styled the happy and graceful nursing of *champlèvè*, and the latter likened to a strong, simple, and often sombre foster-mother. Both forms are native to China, but the lack of any treatise upon them, in either Chinese or Japanese, leaves us in the dark concerning their early history. We only know that when the craftsmen of the Island Empire first gave themselves to the process, they naturally chose the form in which they could most fluently express their art-ideals, quite regardless of technical difficulties. As Mr. Percival Lowell has well said, with the native of Japan art so permeates and pervades his whole being as to be to him "not so much a conscious matter of thought as an unconscious mode of thinking." We cannot imagine those unexcelled metal-workers of the old régime,

of imperfect firing, are beautiful—chiefly very dull, deep reds, turquoise blues emerging into greens, and often yellows, and white and black. The two rare gourd-shaped altar vessels shown in illustration belong to this early period.

During the Tsing Dynasty (1645 to the present), the successor of the Ming, much more refinement has been introduced in design and execution, and colours have become more varied. In many pieces of this period,

with their unconscious taste and immense technical versatility, hesitating as to which of the two forms they should adopt.

The oldest cell enamels from Chinese hands, so far as we have reliable knowledge of them, date from the early Ming Dynasty. This succession was established some two hundred and thirty-five years before the Tokugawa Shōgunate in Japan, and lapsed over into it forty years, or until 1644. During the latter part of this long period, the Chinese workers put forth excellent enamels. Earlier, their results are distinctly primitive; the designs are coarse, the workmanship inaccurate, the bases heavy, and the enamels imperfectly distributed and fired. The colours, however, excepting results



CHINESE INCENSE BURNER
MIDDLE PERIOD CHAMPLEVE

Shippo Yaki



CHINESE SHRINE
MIDDLE PERIOD
KEEN LUNG REIGN

DR. OWRE'S
COLLECTION

From the late sixteenth century, the time of its introduction as a decorative art in Japan, *cloisonné* may be said to have gone through three stages of development. It is now in a fourth and, some critics hold, a decadent period.

The Early Period extends to about the middle of the seventeenth century. Ware made in those days, consisting in the main of temple vessels of thinly beaten-out copper, is characterised by monotonous, low-toned colouring similar to that of the Ming Period Chinese, and by archaic decorations, usually animal figures, rich in borrowed symbolism, such as the ho-ho bird, the kylin, the hare, and, rarely, the human figure. Cloud-units, scroll-work and Chinese characters, borders in geometric or diaper pattern, and medallions bearing flower or animal figures, are typical decorations. Often the background is



CHINESE VASE
MIDDLE PERIOD
KEEN LUNG REIGN

DR. OWRE'S
COLLECTION

Shippo Yaki



CHINESE VESSEL
LATE PERIOD

DR. OWRE'S
COLLECTION

a dull, Ming white, and a fine detached curl of wire repeated evenly over the entire surface lowers the tone and unifies the heterogeneous elements of design.

To the Middle Period (from about 1650 to about 1850) belongs a distinct ware which combines, as does no other, individuality with elaboration. It is far more carefully designed and worked than any preceding it. The delicate intricacy of decorative patterns is carried out to perfection by a marvellous skill in mixing, applying, and firing the many-hued pastes now in use. Dark and light greens, dull reds and blues, lilac, citron, drab and white are used with precision, and accurately distributed for balance of tones. The design is, predominantly, fine diaper and floral schemes, with backgrounds of conventional scrollwork, and with lozenge or fan-shaped medallions bearing occasion-

ally fantastic animal figures. Fine specimens of Middle Period ware are not frequent in European and American collections. It would seem that only the royal keepers of the Buddhist temples appreciated and encouraged the art during this period, for it was applied almost exclusively to temple vessels. These vessels are of such size and richness that it is not difficult to understand why so few of them have been allowed to disappear from their ancient shrines. Few connoisseurs of the Mikado's empire know of them excepting through hearsay, and many have expressed astonishment upon encountering them in Europe.

Indifference to the art, or perhaps one should say the monopoly of it by monastics, was succeeded, not unnaturally, by a period of entire inactivity at the close of the eighteenth century. *Shippo yaki* was a forgotten industry to the craftsmen of the empire when, in 1830, Kaji Tsunekichi, son of a *samurai* of Owari, a skilled metalworker, set about to revive it. So completely had the traditions of the old enamellers been lost, that it was only after eight years of patient toil, through which, as the chronicler states, "his unconquerable spirit sustained him," that Tsunekichi finally produced a piece of ware suitable for exhibition. The Prince of Owari extended his patronage and ordered the unconquerable one to fashion some gifts for the Shôgun. And thus the reestablishment of the art was confirmed.



JAPANESE ALTAR DISH
EARLY PERIOD

DR. OWRE'S
COLLECTION

Shippo Yaki



JAPANESE PLAQUE
MIDDLE PERIOD

DR. OWRE'S
COLLECTION

The Late Period, then, may be said to begin with 1830. Since 1875 so much technical progress has been made, especially in the handling of metallic oxides to produce colours, and in fusing, that it seems logical to break the period there, and classify specimens produced within the past thirty years as "Modern."

Late Period ware shows, in designs, the influence of eighteenth century reformers in its freedom from purely Chinese conventions, and that of the democratic movement inaugurated by Hokusai and his followers in its vitality and boldness. The distinctive diaper patterns of the two earlier periods, particularly of the Middle Period, and the prevalent background greens of both Early and Middle, no longer separate sharply the Japanese from the Chinese *cloisonné*; even the thickness of the enamel and the weight of metal bases, in their approximation to Chinese models, show the entire detachment of the Owari artisans from Japanese traditions. But neither were they Chinese in their allegiance, as their freedom in design and colour

shows. They were original. The exclusive application of the unworldly beauties of *shippo* to shrine and palace was forgotten; and even as Hokusai introduced a new order of things in pictorial art, redeeming it from the enfeeblement of seclusion, so Tsunekichi and his pupils applied the art of enamelling to objects of everyday utility.

When, in 1867, the last of the Shôgun transported his hoarded treasures of industrial art to the Paris Exposition with the unprofessed intention of selling them in support of his crumbling power, a few of the choicest examples of *shippo* were included in the exhibit. These and, in the next years, many treasures of the defeated *daimio*, were disbursed to eager collectors. Up to that time, with the single exception of Sir Rutherford Alcock's selection, shown in London early in the sixties, Japanese enamels may have been said to have been unknown in Europe. Their beauty was a public marvel. Many of the finest pieces ever done by the old artists have thus been scattered in museums and



JAPANESE PLAQUE
MIDDLE PERIOD

DR. OWRE'S
COLLECTION

Shippo Yaki

private collections outside of Japan, a matter for deep regret to the Japanese themselves, who, be it repeated, had not, at home, advantage of access to such royal specimens. Native artisans, seeing for the first time in Paris such superb work, attempted to reproduce vessels in the Middle Period style to supply the enthusiastic European. Their efforts resulted in some sad imitations which are occasionally seen in collections and at sales, but which are readily detected through their inferior colouring and their dull, waxen, bisque-like finish.

In the modern ware even greater liberality in use and design is frequently found. Effects heretofore never dreamed of are offered every year by makers in Nagoya and Kioto. Shadings of translucent; the mingling of one colour, through gradations of tone, with another; designs which extricate themselves from the cloisons and go wandering off at their own fancy; and still other departures from established precedents, give rise, and with good reason, to much not altogether favourable criticism. The strict dependence upon cloisons in design should be maintained if the purity of the art is to be respected. The lower toned colours of older wares will continue in

the preference of conservatives. But the exquisite adjustment of balance in design, and the free treatment of old and still highly significant motives with loving detail and fresh appreciation of their beauty, which are, after all, the chief characteristics of the modern school, cannot fail to win hearty approval. In the introduction of foreign features to the art, it is as though in its long and painful growth toward perfection it had suddenly found itself matured to its utmost possibilities in hands disappointed with their own dexterity—as if those hands yearned onward over the correct limitations which bound and define and make lovely this supreme art, trying to achieve something outside it which could not reproach them with completion.

The accompanying photographs of specimens in the collection of Dr. Alfred Owre, of the University of Minnesota, illustrate the periods alluded to in the above paragraphs. Dr. Owre's collection consists of one hundred and thirty greatly varied objects, ranging from the ancient Ming altar vases, and heavy cast *koro* (incense burners) of the Keen Lung reign, through Middle Japanese altar vessels as thin as pasteboard and entirely covered with



JAPANESE ALTAR VASES
MIDDLE PERIOD

DR. OWRE'S
COLLECTION

Shippo Yaki



JAPANESE BOWL
LATE PERIOD

DR. OWRE'S
COLLECTION

hundreds of thousands of intricate cloisons, through Late Period bowls with superb colour schemes in bistre, cream, turquoise, and olive, down to fairy-like *kiku* vases, and plaques in the purest black, or white, or pale blue, bearing designs of miniature reeds, irises, plum-blows, tiny butterflies and birds a-wing, like little details from a Hiroshige landscape.

The screen panels shown in illustration are superb examples of recent work. Upon broad fields of exquisitely pure and flawless robin's-egg enamel, which in themselves are a triumph for the Moderns, there are displayed two graceful and perfectly coloured flower sprays, each with its poetically associated wing-visitant. The left panel shows the plum-blossom and the nightingale (*oumai-ni-uguisu*), from earliest times twin harbingers of all the song and fragrance of a Japanese spring. The right panel bears the cherry-blossom and butterfly (*sakura-ni-cho*), with like charm of association. Both panels are treated with that infallible sense of space and balance which is the unmistakable hall-mark of Japanese free design.

Each panel measures twenty-one by forty-one inches, and is probably larger than any one panel of *shippo* to be seen in the museums. Size, to those who pause to consider the process of manufacture, presents a tremendous factor in appreciation. To make this clear, a brief review of the stages of bringing through a piece of *cloisonné* will suffice.

In the first place, the artificer must have in his employ, if not in his own brain, the results, as they bear upon his work, of research in the following-named sciences: geology, metallurgy, physics and chemistry; and of arts: metal-working, draughts-

manship and design, painting and flower arrangement. Individuality, that is, fidelity to race instincts, and simplicity, with attention to detail, are elementary requisites in which the craftsman qualified when he was born a citizen of Dai Nippon.

If the object in hand is to be treated with opaque enamels, any malleable metal may be used for a base. In translucent *shippo* the base must be copper, silver, gold, or some tinless alloy, since tin so readily oxidises and fuses that a very small percentage of it will render opaque the superimposed enamel. After the master-artist has pronounced upon shape, design and colour, as well as the quality of enamels to be employed in the new object, the strong young metal-worker beats out, welds and polishes a base to conform; the girl at her mortar pulverises the vitreous cubes already prepared with their metallic-oxide colours; the old, rich-experienced workman applies the design with fine strokes of either stylus or india-ink brush, and all is ready for the investment of the metal vase or plaque with the glories of cloisons and the Seven Precious Things.

Youth again, accurate of eye, steps in to shape and apply the fine ribbons of polished metal which wind and waver in exact accord with the designer's will. The cloisons are temporarily secured to the base with rice-paste, easily fluxed away, then made fast with some low fusing-point solder, after which exacting process, the object goes to the enameller. The powdered enamels, having been reduced to paste by mixing with water or volatile oil, are now applied with utmost care, each colour in its proper cells, while the superfluous moisture, brought to the surface by gentle taps, is dried by an attentive *musume*. When all the cells are filled the object is set aside to dry, preliminary to the firing. The latter process results in shrinkage of the paste, rendering necessary another filling of the cells, a second firing, and yet another, the entire process being repeated until the object issues from the muffle deeply incrusted with fused but incoherent colours.

The final, and not the least difficult, stage remains. The rough and blurred surface must be uniformly scraped and polished down to the cloisons, where the colours and design await the eye in all their intended beauty. Fine sandstone and magnolia charcoal are commonly used for this purpose, and wood-ash and rape-oil for the final polish. Merely to touch upon these stages gives scarcely a hint of the attention, skill and time required to produce a piece of *shippo*. Upon a pair of vases sixteen inches high produced by one

National Society of Craftsmen

of the leading makers, and displayed at the Paris Exposition in 1900, he and his helpers worked continuously for two years.

The Seven Precious Things, gold, silver, emerald coral, agate, rock-crystal, and pearl, were not considered too valuable to bestow their name on the ware whose brilliance and colour were proudly believed by the ancient artificer to equal theirs. The lover of *shippo* who has kindly allowed photographs of a few of his specimens to illustrate these pages expressed the ancient feeling when he said in a recent lecture: "To me there is nothing in the whole field of Japanese art that is so interesting, precious, fascinating and permanent as *cloisonné* enamels."

THE EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN. BY EVA LOVETT.

MEMBERS of the National Arts Club, under whose auspices the National Society of Craftsmen was started, who have loyally and indefatigably worked to launch the new society, have reason to congratulate themselves on the finely representative showing in all classes of applied art, displayed at its first annual exhibition. The National Society of Craftsmen opened this exhibition on December 3, and held it for two weeks in its rooms at the National Arts Club Studios, 119 East Nineteenth Street, New York City.

One large studio, having a gallery along its side and two somewhat smaller rooms, were full to overflowing with examples of work in pottery, leather, basketry, ceramics, metal work, wood carving and cabinet work, embroidery, stencil work, weaving and spinning, illumination and printing, book-binding, rug-making, casts, dyeing, and many branches of these arts, comprising a great variety of work, and much that was original in design, colour and technique. The broad rule for "eligible articles" was that they might be "the product of any handicraft, capable of original artistic treatment."

There were consequently not only examples from every established art center, but interesting works from many private individuals. The groups of examples from well-known studios showed much merit, and many single pieces signed by names little known displayed talent in the chosen materials.

In pottery, the collection was specially full. Fourteen delicate and beautiful vases and bowls were from the Robineau Pottery. A variety of



MODERN JAPANESE SCREEN PANELS

DR. OWRE'S COLLECTION

dainty colour effects were shown in these crystalline glazes of the palest tints. Ivory, pale blue and delicate green shades predominated. One slenderly shaped vase had odd suggestions of leaf forms at irregular intervals. Another shallow bowl of light green held some curious little shades of brown in its depth. Most of the pieces were simple shapes without other ornament than a beautiful glaze, which is the special feature of Mrs. Robineau's work.

Pieces of the Grueby ware in both tiling and pottery were in the exhibition. The tilings were of different patterns, styles and sizes, and in grey, green, brown and blue shades. Some of the tiles formed landscapes. A striking piece was the "Four Gospels." This consisted of four tiles forming a square, each holding the symbol of one of the Gospels traced in blue shades. An Arabic piece was of curious design, and there were many conventional patterns. Some good jars, several of large size, were among these.

Mr. Charles Volkmar had a fine piece of decorative tiling framed and hung over the mantel in

National Society of Craftsmen

the studio. This was a landscape in shaded greens, containing grass, trees, and a little stream which showed much depth of colour. A number of jars and vases were also from Mr. Volkmar's studios at Metuchen. The Misses Maud and Elizabeth Mason were represented in the pottery class by some beautiful jugs in overglaze painting of monochrome design. A fine collection of plates and cups were from the studio of Mrs. Anna B. Leonard. The patterns on these were of conventionalised nature forms, the character of the object patterned being well kept in working out the design. A little border of tree forms was in pale green, and a flower design was delicately worked out in gray.

Newcombe College, at New Orleans, showed a collection of pieces in its well-known distinct styles. Eighteen large and small jugs and jars with plates, cups, teapots, pitchers and other articles of household use showed the deeply indented lines, which is a characteristic feature of the school, outlining charming nature forms. A very large jar had long lily leaves, trailing up from its base, and lilies and leaves, large petaled flowers, long grasses and other graceful forms were the decorations.

A representative collection came from the Poillion Pottery, of New York. Mr. Charles Binns, of Alfred, showed a number of jars of graceful forms and delicate colours, from the New York School of Ceramics. Miss Caroline Van Briggle, of Colorado Springs, made a good display of her beautiful work. Some odd-looking lanterns in white porcelain and some peculiar looking vases were from the school of the Young,

Women's Christian Association in New York. Several striking pieces, one of an odd design, of horses, and with a peculiar finish, were shown as the work of Russell Crook. Miss Edna Walker and Miss Hoagland were also exhibitors.

In metals, from the Buske and Deady studios at Bedford, N. Y., and New York City, came platters, bowls, jars and other objects in both hammered and repoussé brass and copper. A round brass tray, with firm handles, showed beautifully fine hammered work. A copper box was of good outline and ornamentation, and there were also candlesticks and jars of beautiful forms. The Jarvie Shop, of Chicago, had a display of fine brass work, its "spun candlesticks," of which there were several pairs, being particularly graceful and slender in form. Miss Caroline Ogden, of Milwaukee, was another exhibitor of fine metal work in bowls and trays.

Several workers in metal castings displayed their products. In these the model is first formed



COPPER WORK
CRAFTSMEN EXHIBITION

JARVIE SHOPS, CHICAGO, AND
BUSKE STUDIOS

National Society of Craftsmen



CERAMICS AT THE
CRAFTSMEN EXHIBITION

BY MRS. ROBINEAU, CHARLES VOLKMAR
MISS VAN BRIGGLE, MISS HOAGLAND

in wax, and the finished article in copper, brass, plaster, or precious metal, made from a mould. In the metal work in this class were two tall figures of ball-players. Both were spirited and full of action. They came from the studio of Adolph Weinman, who also displayed a finely cast bell of plaster. A very handsome church font was the work of Joseph Sibbol, who also showed a Madonna and Child of marble. Henry Linder showed a variety of small pieces of metal castings, such as inkstands, match safes. Some dainty little statuettes and busts in this work were by Miss Louise Eyre and Miss Caroline Peddle Ball. A little bust called "The Shamrock Baby" showed a chubby-cheeked, sleepy-eyed little girl, wearing a wreath of shamrock on her curls. In the same work, Miss Enid Yandell had a metal tankard of most artistic design. The handle at the side, and that on the cover, were two figures, each bending over to meet the other. The whole shape and general style of this piece were of that "just right" character that is rarely seen.

Many stenciled textiles were in different articles and a variety of fabrics. There were screens, scarfs and wall-hangings, sofa cushions and table-covers, and a variety of useful things. Among exhibitors of this work were Zelma R. Steele and Miss Lambert, who had some dainty scarfs from the

Aquidneck Cottage Industries at Newport, R. I. The Aquidneck Industries had also an exhibit of fine embroidery in beautiful designs. Rugs, hangings and table-scarfs in this class were from a number of workers.

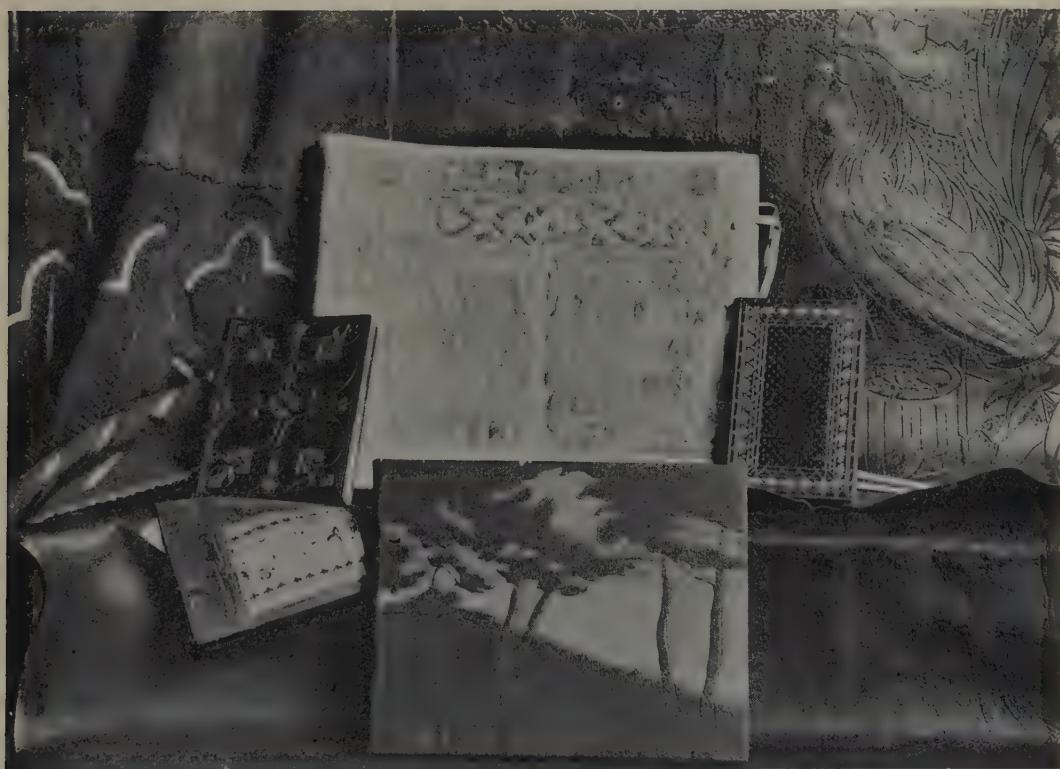
An exhibit of weaving and embroidery was on view in an inner room. A loom stood in one corner, and yarn for weaving, and thread on spools, were there, while the finished articles were piled up in profusion. Some weaving was of the finest thread, while heavy work was shown in curtains, wall-hangings and rugs, of great variety. The Keene Valley Looms of New Hampshire were represented. Miss Anna C. Holten had some beautiful weaving. Mrs. F. B. Bratten had some fine rugs and hangings of remarkably good and original designs. The Greenfield Industries were represented, and from Deerfield came some unusual patterns of applied design, and work in weaving and embroidery. Some fine patterns in work resembling the old-fashioned cross-stitch were on little squares, intended for table-mats. Miss Mary Frances and Mrs. Dorrance, of Plainfield, Conn., were exhibitors in this class, and Mrs. Marie Delavigne, Miss Holten and Miss Heath also showed work. There were collars and cuffs of fine tatting and lace work, and the Italian Lace School, of New York, had some examples of their exquisite six-

National Society of Craftsmen



CERAMICS AT THE
CRAFTSMEN EXHIBITION

BY GRUEBY STUDIOS, CHARLES BINNS
RUSSELL CROOK, MISS WALKER,
NEWCOMBE COLLEGE



LEATHER WORK
CRAFTSMEN EXHIBITION

BY MISSES RIPLEY, RICE, FOBES, FOOTE
AND BUSKE STUDIOS

The Southern California Bungalow



ENTRANCE

A. J. EDDY'S BUNGALOW, PASADENA, CAL.

THE SOUTHERN CALIFORNIA BUNGALOW—A LOCAL PROBLEM IN HOUSING. BY FLORENCE WILLIAMS.

THE bungalow of southern California is an adaptation of the adobe ranch house, of the time of Spanish occupation of the Southwest.

The Spanish colonist found neither timber nor stone for his home, but everywhere could be had the blue-black adobe. So he built his house of the earth, low, of necessity, long and narrow, because the span of the roof was controlled by the length of such timber as he could procure. It was arranged in three or four wings, forming the traditional Mediterranean courtyard, while providing shelter against marauding Indians.

Adobe has long since gone out of use, and the old ranch house is fallen into decay; but the "bungalow," very new and thoroughly modern, has come to take its place.

The laws of the style are strongly defined; but its limitations are its graces, offering a broad working ground for the architect's skill and originality, and a most satisfactory answer to the Californian's ambition—to bring into his daily life the most of ease, quiet beauty and out-of-doors, to be at one in spirit with his country. The old long, low, quiet lines are retained, and the three or four-sided courtyard, with large, simply planned rooms opening into it.

Wood has superseded the sun-baked bricks, and introduced a charming rustic quality, which has

become one of the main characteristics of the style. The exterior is incased with shales or shingles, which are oiled or left the natural colour; unplaned lumber is used; dressed stone is disapproved, the granite bowlders, that abound in the waterways of California, or soft colored lava-bricks, being preferred. In the best houses, the actual construction is the decoration; the picturesque eaves and heavy ceiling beams are no sham.

Often the interior finish is entirely of wood, much originality being shown in its simple lines. The doors, with their latches, such stained glass as is consistent, the casement windows, the electric lamps, and all the appurtenances of each house are designed expressly for it. The simple furniture is often made by the same workmen who built the house, for Old-World fashions look ill at ease in these large, airy rooms, which, nevertheless, have all the wealth of colour that rich wood browns, greens, yellows and red will give.

This exclusive use of wood sometimes results in a suggestion of the Swiss farmhouse; and, again, as in the picturesque kitchen entrance to the home of Mr. C. S. Greene, the architect, a Japanese influence is strongly seen.

The first of these interesting homes to be built was Mrs. A. Bandini's in Pasadena. The house follows closely the old form, except that it is wood. This is especially appropriate, as the Bandinis are one of the old Spanish families of the State. The living-rooms are across the back of the courtyard, the chambers of the men of the household are in the left wing, those of the women in the right. The

National Society of Craftsmen

teenth century embroidery on sofa pillows and shirt-waists. Mrs. Helen R. Albee had a special showing of "hooked rugs," which were of beautiful design and colouring and of excellent make and wearing qualities. Two Abnekee rugs came from her studio at Pequaket, N. H.

There was a good showing of leather work. The Misses Ripley, of New York, had several decorated hides for wall hangings, one with a conventional design of fern-leaf pattern in black, with small gold decorations at intervals, and another of shaded dark brown leaves and large red flowers. From the same studio came a beautiful "Life Book" of ivory-tinted leather, intended for the records of a little life just begun. The pattern on the cover of a tree of life, surrounded by a scroll border, was marked in the leather, without any other coloring. This was a fine example of artistic bookbinding. Other books from the Misses Ripley included hymnals and a handsome guest book, with fine decorations.

Miss Caroline Rice, Miss Florence Foote, of the Evelyn Nordoff Industry, and Miss Gertrude H. Baldwin had some beautiful leather work. Portfolios, desk pads, desk sets, decorated wall hangings, and chair seats were among the exhibits. A handsome overmantel decoration in illuminated leather was from Miss Elizabeth Mosenthal. This was framed and set over the mantel of the back room. It represented a gourd vine, with hanging gourds. Miss Amy Mali Hicks had some handsome leather portfolios. Miss Florence Gottbold showed illuminations on vellum for a beautifully bound book. A large variety of finely bound books were displayed. Miss Dolese, of the Wilro Shops in Chicago, was an exhibitor. Some dainty printing was from the "Lloyd Group," of Westfield, N. J. The printing of small books and cards by Miss Oriole E. Lloyd was charmingly artistic. Hugh and Margaret Eaton, of Brooklyn, also exhibited printed books and cards.

In wood-carving there were a number of pieces. Mrs. Henry Butterworth had a handsomely carved chest, the pattern of long waving lines. Mrs. Annabel Kindlund had an elaborately decorated chest, with a pattern of

leaves and flowers, the flowers coloured red, with lines around them burnt in. Mrs. Kindlund had also a mirror with drawers beneath it, ornamented in the same style. Chairs and a book rack were from the Rose Valley Wood-working Shops. Miss Edna M. Walker displayed some well-made frames.

The jewellery exhibit was particularly full. Necklaces, brooches, bracelets, rings, combs, lockets, and ornaments for the hair, were shown in profusion. Miss Emily Peacock had a handsome necklace, combs, some rings and brooches. An elaborately worked-out peacock, with the "eyes" on his tail-feathers set in shaded blue stones, and the feathers themselves worked out in detail, was about six inches square, and probably intended for a bodice ornament. A tiara decorated in the same style was also finished with the shaded blue stones, the two pieces being the work of Leonide C.



CRAFTSMEN
EXHIBITION

WORK BY MRS. BRATTEN
MISS DELAVIGNE, MISS
HOLTON, MISS HEATH

National Society of Craftsmen



OVERMANTEL—CRAFTSMEN EXHIBITION

BY CHARLES VOLKMAR

Lavaron. Miss Jane Carson, of the Carson Studios of St. Louis, had a handsome necklace and other pieces. Miss Marie Zimmerman showed necklaces and brooches. Brainard B. Thresher had a comb with coral settings, and other pieces. Mrs. Madeline Yale Wynne had a handsome necklace and a number of other articles. A beautifully artistic necklace was made by W. Thompson, the stones, of a dark grayish blue, rather dull in colour, the settings shaped prettily, like ivy leaves. Fred S. Gardiner, of the Pratt Jewelry Class, exhibited jewellery. Other exhibitors were Herbert Kelly, Julian Yale, of Chicago; Mrs. Hugo Froelich, Miss Mary Allis, of the Teachers' College, who makes a specialty of enamel work, and a host of others, who added to the glittering exhibit in the two large cases.

There was also a good showing of silverware. Plates, cups, bowls, spoons, and a variety of small silver articles were among these. A silversmith of Boston, Gustave Rogers, was one of the workers in this class. Some interesting Indian jewellery, hangings for watch fobs, bracelets, and small brooches were in a case by themselves. These were brought here from Laguna, New Mexico, by Miss Josephine Foard, who is in charge of the Indian work there. She had a display of Indian pottery, bowls, jars and water bottles, decorated in a peculiar style by the Indian workers.

Among the exhibitors whose work could not be placed in any special class were Miss Charlotte Pendleton, of Red House, Laurel, Md., who makes a speciality of manufacturing good dyes, and who had a showing of the different colours; W. Cole Brigham, of Shelter Island Heights, who had two

lanterns and two lamp shades of "marine mosaic." This is made of small transparent sea-shells, fastened together to form patterns of fruit and flowers, the pattern showing from the light behind it. A few small examples of stained glass work were shown.

Some curious antique carvings were sent by Karl von Rydingsvärd, brought by him from Sweden last summer. One was an ancient statue of St. Peter, said to have come from the island of Gotland, and another was an elaborate church screen, which contained a number of carved figures, and was said to date from the sixteenth century.

All exhibits were marked with a price, the larger part of the articles being for sale. Very many were sold during the two weeks of the exhibition. The National Society of Craftsmen has now established a salesroom in the studio where the exhibition was held, and will be constantly ready to receive there articles in any line of original and artistic work. It is desired to encourage all new workers.

The jury consists of Charles Volkmar, Charles De Kay, Frederick S. Lamb, Amelie B. Deady, Anna B. Leonard, Karl von Rydingsvärd, Amy Mali Hicks, Arthur W. Dow, Anna C. Ripley, Frederick L. Thompson, Charlotte Busck, Henry Linden, F. Walter Lawrence, Marshall T. Fry.

A directory of workers in the artistic crafts has been issued, and is for sale by the society. This as one of the details of the plan for drawing together workers in applied art, and helping them to become known to the outside world, will be specially useful.

The monogram of the society, designed by Miss Maud Mason, is appropriate and artistic.

The Southern California Bungalow



DINING-ROOM

A. J. EDDY'S BUNGALOW, PASADENA, CAL.

verandahs are the hallways and the "patio," the centre of the daily life. What could be more delightful than this on a summer moonlight night, when rich Spanish voices mingle with tinkling mandolins!

Somewhat similar, but not so primitive in plan, is the Hollywood bungalow, whose cheery living room and secluded court are illustrated. The house was planned for the use of a family of six little children, whose playground is the court, where their mother can observe them from any of the ten rooms of the house.

Mrs. W. Squire's suggestive little courtyard is the central room of her house—a dash of gay sunlight and verdant colour set in the shade of the surrounding rooms.

In Cahenga Pass, close under the mountains and overlooking the broad valley, is another of the bungalows illustrated. With its deep, shady verandahs and bright banks of begonias and geraniums, it is as happy in aspect as a smiling face.

But, of all these bungalows, Mr. Arthur J. Eddy's, in Pasadena, is the truest

to tradition. Its white cement walls have all the semblance of adobe. The red tile roof, the wide sunny courtyard, indeed all its lines speak of the old time and the Southland, with the added charm and comfort given by the thoughtful handling of a student and artist of to-day. For Mr. Eddy planned and designed his own house, even to the details of the furniture and metal work.

The oldest California bungalow is not yet six years of age, but the obvious fitness of the style to the land, the climate and the domestic needs, its easy unconventionality, its

beauty, without ornament, born of its restrictions and its usefulness, establish it as a sincere and original form of cottage architecture. There is nothing ostentatious, nothing that cries aloud of wealth, yet the bungalow gives to the man of small means all the necessities and comforts that a mansion-house could give, and to the richer man of pure and quiet taste a home upon which to lavish all that his judgment will permit. It thus constitutes the solution of an interesting American problem in housing, in a manner at once artistic and democratic.



COURTYARD

A. J. EDDY'S BUNGALOW

The Southern California Bungalow



COURTYARD OF BUNGALOW

HOLLYWOOD, CALIFORNIA



KITCHEN ENTRANCE
C. S. GREENE'S BUNGALOW

PASADENA, CAL.
GREENE AND GREENE, ARCHITECTS

The Southern California Bungalow



BUNGALOW OF MRS. A. BANDINI

PASADENA, CAL.



COURTYARD

MRS. A. BANDINI'S BUNGALOW, PASADENA

The Southern California Bungalow



LIVING-ROOM

A. J. EDDY'S BUNGALOW, PASADENA, CAL.



BUNGALOW

CAHUENGA PASS, CAL.

Museum Notes



FURNITURE AND
METAL WORK

A. J. EDDY'S BUNGALOW
PASADENA, CAL.

MUSEUM NOTES

AMONG THE DRAWINGS recently added to the collection of drawings in the Metropolitan Museum, started in 1880 by Mr. Cornelius Vanderbilt, are two of especial interest. These are a pen drawing by Rembrandt, illustrating a subject in his favourite reading, the book of Tobit, and a drawing by Jacob Jordaens. The Rembrandt drawing represents the moment when Tobias is preserved from the enmity of Asmodeus on his marriage with Sara. The situation is found in Chapter vi, verses 16, 17. In the drawing the devil Asmodeus is seen disappearing in the smoke of the burned fish liver, while Tobias and Sara pray to be delivered from him. The economy of line is remarkable, and it is used not merely to outline form, but becomes symbolic of chiaroscuro, atmosphere and colour. The drawing by Jordaens is solidly coloured in gouache. The subject is not entirely clear. It may be the Sacrifice at Lystra, in which case the drawing must have been cut down on the right-hand side, thus removing the figure of one of the Apostles. The drawing is characteristic of Jordaens's broad and summary handling.

A fragmentary statue of Eirene, the goddess of peace, has been added to the collection of marbles. It is of Pentelic marble, and in its present condition, without heads or arms, it stands 5 feet 9 $\frac{3}{4}$ inches high, not including the plinth. The statue is a replica of the famous one in Munich, representing Eirene carrying the infant Ploutos, the god of wealth, an allegorical representation of peace as the

guardian of prosperity. The Munich statue was identified many years ago by Professor Brunn, as a Roman copy of a lost work by Kephisodotos, an Athenian sculptor, active at some time during the period between the death of Pheidias and the maturity of Praxiteles—that is, about 430–350 B.C. His group stood in or near the marketplace of Athens, where it was seen by Pausanias. As to the date

CURRENT ART EVENTS

THE BEAL PRIZE of two hundred dollars of the New York Water Colour Club was awarded to M. Petersen for his painting, *Coppersmiths*, hung in the recent exhibition and reproduced herewith. The management of colours and the effects of light are interesting, and the treatment has the fluidity which gives water colour its technical characteristic. That Mr. Petersen prefers to paint with a broad neglect of minor detail and is interested particularly in problems of illumination was attested again in his other exhibit, *Fruit Sellers*, a study in sunlight flecking through sidewalk awnings. Childe Hassam, who has been showing twenty-five new paintings at the Montross Gallery, was represented by two studies of shore rocks, with his usual analytic mastery of hues, and a view of *Newfields Village*, in which his vigour was laid to the brushing of a wind-clouded sky. Marianna Sloan, of Philadelphia, some of whose work we have recently shown in colours, had been well occupied with

Current Art Events



"THE COPPERSMITHS" (BEAL PRIZE)

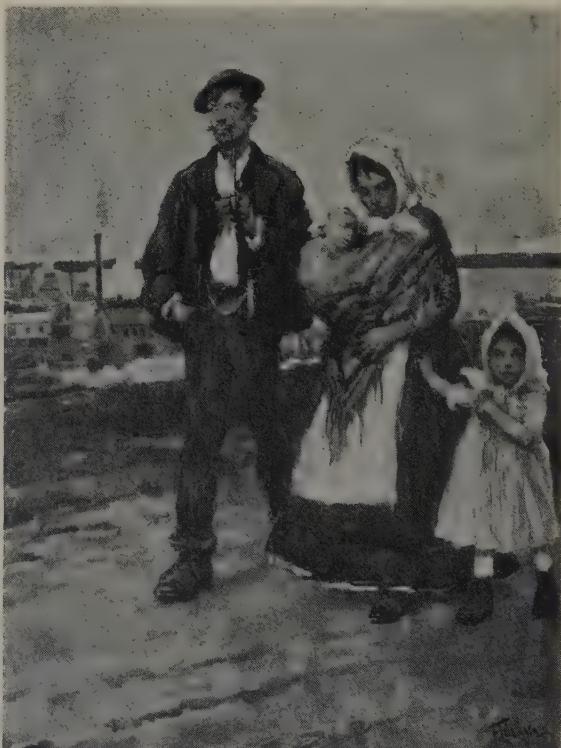
BY M. PETERSEN

transcriptions from the New York neighbourhood—Fulton Market, the Mall in Central Park, Madison Square and Bayonne. From his recent study of southern European types, F. Luis Mora turns, in his *New Americans*, to the immigrant just setting foot on our shores, a painting of keen observation of human characteristics and local conditions. He shows in all his work, itself forceful and intent on the demands of the picture, an inclination to what Professor Dewey, of Chicago, offers as the best definition of culture—an ability to understand the social situation. His reconstruction of a *Spanish Fair in Goya's Time* afforded the contrast of lively movement and a joyful carelessness, but would support the same text. As an example in a diametrically opposite vein, Lee Woodward Ziegler's *Knight Errant* was of the rarer stuff of dreams. The wraith was perhaps the least successful part of a spirited fantasy. The touch of the same quality applied to landscape, the poetizing of the open air, is evident in the several paintings of Charles Warren Eaton and Cullen Yeats, with, perhaps, A. T. Van Laer among the company. Colin Campbell Cooper kept the two strings to his bow, the towering edifice in his *Cathedral at Rheims*, touched with the bustle of the moment by a facing of scaffolding, and the quiet Dutch interior, with the placid housewife, in *Grinding Coffee*. Something of the smooth generality of texture with

"NEW AMERICANS"

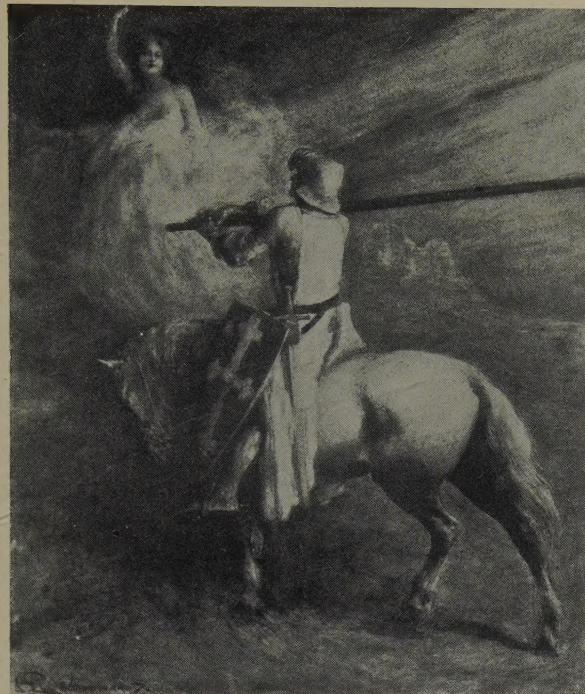
much atmospheric gradation and self-possessed assurance of line, such as has built the fame of men like Howard Pyle and Maxfield Parrish, has been the inviting aim of Charles W. Huds-
son in his rendering of the towering bole, *The Strength of the Oak* and *The Last of the Giants*. Gordon Grant carried a similar manner into greater difficulties in *The Binnacle*, the schooner's helmsman at the wheel by night in a rolling sea and under a fresh wind. The light from the binnacle lamps falling on his oil-skins and the deck being the one illumination, the rest was a study of colour in the dark, a problem Hamerton delights to write about. Near-by hung

the most individual figure study in the show, a portrait of little Gibbs Mansfield in pastel by



BY F. LUIS MORA

Current Art Events



"KNIGHT ERRANT"

BY LEE WOODWARD ZIEGLER

Louise L. Heustis. The exhibition, as a whole, betrayed a lack of sound, vigorous material available for hanging, emphasised by the negligible bits of still life and commonplace flower studies and the dependence on illustrations. This is a condition which gives no immediate promise of remedy. It makes all the more welcome the persistence of significant work. The general level, however, was not assertive enough to lay the impression on viewing the galleries that the tradition of an invariable gold frame for water colours is a hale and hearty delusion. All the insistence of a pleasure-dome in Xanadu spread on the walls did not outdo for freshness and clarity the effect of the dull frames in neutral tones and even sharp black.

AT THE EXHIBITION of water colours by the members of the Salmagundi Club, New York, the Alex-

ander C. Morgan prize was awarded to Arthur Schneider for his painting *The Henna Market*. The club has abandoned its former plan of awarding prizes by vote of the artists and lay members, and has fallen into line with a jury. Not a few of the exhibits here had been seen just previously at the New York Water Colour Club. Mr. Petersen had worked here with a feeling for atmosphere in his *Along the Canal*. *Embers* by Charles Austin Needham, a landscape of what might almost be called an obscurantist sort, was full of vigour in the dark swoop of the brush. We reproduce an attractive study of autumn landscape by W. Merritt Post and a notable outdoor rendering by G. Glenn Newell of the light effects of the early hours of day, which recalls his painting of a similar subject last season.

THE NATIONAL SOCIETY OF THE FINE ARTS, which was organised in Washington, D. C., in March, 1905, proposes to hold a national convention, the general purposes of which may be inferred from those of the society. To this end the society is endeavouring to extend its membership and scope of work and to make it national in character as well as in name. Art organisations and institutions throughout the country are invited to become members in the following manner. The annual dues of individual members are five dollars, and each organisation or institution, of which from five to ten members are willing to join, will be entitled to send one delegate to the convention in Washington. For each additional ten members one more delegate



"WATCHING FOR THE BOATS"

BY MELBOURNE H. HARDWICK

Current Art Events



"NOVEMBER"

BY W. MERRITT POST

may be sent. Further particulars may be had from T. Wayland Vaughan, secretary of the society (Cosmos Club, Washington, D. C.).

The society has had introduced in Congress a bill for a national advisory board on civic art. The circular being distributed in support of this proposed legislation is written by Glenn Brown, an architect well known for his study of the architectural history and problems of the Capitol and the city of Washington. In speaking of the usefulness of an advisory board, he notes in the matter of public monuments the number under consideration by Congress at the time of writing. The Lincoln memorial is awaiting a decision on design and site. The location of statues to Grant and McClellan is open to discussion. Monuments have been authorized to Steuben, Pulaski, and Kosciusko, and Congress had under consideration statues to Paul Jones, Maury, L'Enfant, Longfellow, Meigs, Barry, Sigel, the Privates, the Indian Buffalo Hunt, and Columbus for Washington City, and twelve monuments in other parts of the country. With such matter, the consistent restoration of the L'Enfant city plan, and the consolidation and extension of parks, not to

mention new buildings for the departments of Justice, Commerce and Labour, War and Navy, the Geological Survey, Hall of Records and Supreme Court, and various federal buildings in other parts of the country, together with a general advisory service to individual undertakings, particularly in building residences in Washington, it is plain that the board would have its hands full from the start.

The House bill itself—a similar bill was also introduced into the Senate—provides for a board of five appointed by the President, with advice and consent of the Senate, whose duties are to report their opinion on plans for "public structures, monuments and fountains, for placing of mural paintings in public structures or for opening, modification or embellishment of any public space belonging to the United States," and to make such report on request of Congress, President, cabinet officers, etc. The bill also directs any officer of the Government who has such work in hand to call upon the board for its opinion. The bill does not attempt to clothe the board with any powers of initiation.



"MORNING"

BY GEORGE GLENN NEWELL



"MILKING TIME." FROM THE WATER-COLOUR BY ANTON MAUVE.

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